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CORRESPONDENCE.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, October 20, 1880.

It seems from the number and quality of Rudolf Bial's dance compositions that he rightly deserves to be called the "Johann Strauss" of America. Most of them have become especial favorites with the general public, and are nightly encored at Koster & Bial's concert garden. The plan laid out for the ensuing winter by Mr. Bial has, so far, succeeded in drawing large audiences nightly, even on Thursday nights, when the price is doubled, and music of a higher class is performed.

At the Metropolitan Concert Hall the music has naturally been considerably improved. Mr. Thomas' popularity and ability has made this place a resort for all the "old time" musicians and music lovers, who look back several years to the time when Mr. Thomas first inaugurated the summer night concerts, the attendance at which was small compared to the crowds which greet him now at the Metropolitan Concert Hall. Success is assured in this place since the music has been intrusted to Mr. Thomas' direction. The idea suggested of a rubber floor is a good one.

Dudley Buck's opera, "Deseret," has proved to be only a *succès d'estime*, notwithstanding that it is still running at Haverly's Fourteenth Street Theatre. No one is bold enough to pronounce it an unequivocal success, because everybody is fully aware that time would not prove the truth of such assertion. It is scarcely to be wondered at that the music is somewhat lacking in sprightliness and grace, considering that Mr. Buck's natural temperament is of the graver order, and that most of his former compositions show learning rather than imagination. The severe style is far better suited to Mr. Buck's natural gift and power, and a departure from it can only bring an uncertain success.

Talk of the peculiarities of musicians! What will your readers think of the following story about Ponchielli, the new Italian composer? It is said that he is subject to the most remarkable fits of "distraction," as will be seen from the facts (?) related. Ponchielli, in a moment of abstraction, consented to fill the position of "master of counterpoint" in the Milan Conservatory of Music, the council nominating him unanimously. So far, well! For three months afterwards, "through distraction," he did not show himself at the Conservatory; and "through distraction," after three months more, during which time he did not give a single lesson, he attracted the attention of the authorities of the institution, who, no doubt, had come to notice his "distraction," and, finally, "through distraction" (probably) he was dismissed as a useless, if beautiful, ornament. If this yarn is worthy of credence, the greatest prize ever offered for the worst case of "distraction" will rightly belong to Signor Ponchielli and his "distracted" opera of "Gioconda." It is a question whether he would not become more famous as a "distracter" than as a composer of sweet sounds. I leave the verdict for the unknown future to decide.

How soon a successful work is sought to be burlesqued! At the Alhambra, London, a "parody" of Boito's "Mefistofele" has already been debated. The management might have succeeded in accomplishing the end they had in view, but it wished to adapt to the parody the music of "Petit Faust," Herne, which the publishers of the operetta opposed. Thus was a desecration prevented, but from the opposite source from which it might reasonably have been expected. Boito, no doubt, when he heard of it, thanked the gods that such a terrible calamity had not been permitted to befall him.

An unusually interesting new musical work will be published the coming winter in Russia. It is looked for with the greatest curiosity in Russian musical circles, and will, without doubt, be received with interest wherever music is studied and appreciated. Two years ago the Russian government sent to Siberia two composers, for the purpose of making a collection of national melodies. Traveling with some difficulty from one part of the country to the other, these two patient and zealous musicians took part in all the little country feasts, and in this way succeeded in gathering together a large number of "motives," among which are at least thirty until now utterly unknown. After a very careful editing, the "collected motives" will be published, and will form the book mentioned at the beginning of this paragraph. Such a work, even if it should prove of only slight musical value, shows that in Russia more and more attention is being accorded the divine art, and that even by the government. There cannot be a doubt that the work has been a labor of love, and as such everything connected with it will receive the most minute attention. The value of such work will not be underrated by any one interested in music.

I note the following paragraph in a daily paper: "Mr. Thomas has brought back from Europe with him, in addition to a number of recent compositions in manuscript, some works of Cherubini and others which have never been published and never been performed. These he proposes to bring out in the course of the season." The New York musical public is, no doubt, to be congratulated upon the feast of new works which Mr. Thomas intends to regale it with this winter from time to time; but he might just as well have announced his intention to also perform compositions by musicians living in this country, and thus, in a manner, have imitated F. Cowen, who recently advertised in the London musical papers his desire to receive from native composers their MS. scores for examination, in order that he might play any which he deemed worthy of such publicity. The conductor who first displayed this spirit here would become the most popular one in America, both with the public and musicians, because, however few works might be deemed worthy of a public performance, the desire to do the best and most possible for struggling composers would be shown. Mr. Cowen's example may be followed with fair results. It cannot be imitated in the same spirit without some good being accomplished. Which of our conductors will, therefore, be the first to exhibit the same praiseworthy desire to accomplish in this country the good work which Mr. Cowen has endeavored to accomplish in England?

It seems from present indications that Saalfeld's ballad concerts will this season be more than usually interesting. Mr. Saalfeld seems desirous to present the best performers to his *clientèle* which delights to listen and applaud that class of music so readily understood and easily appreciated. Success to the manager!

The baritone, Marescalchi, has succeeded in making a decided sensation at the "Teatro di Cento," Ferraro. He was jealous, so report says, of the honors reaped by the prima donna, Luè, because his own benefit passed without much ado, while that of Luè was a grand success. At the last representation of the season (the benefit of the tenor, Bettini), Marescalchi wished Luè to sing the "Dinorah" aria after the third act of "Rigoletto," instead of after the second, as was announced. Luè would not consent to this, saying that after the third act of "Rigoletto," which closes with the great duet, she would be too fatigued to execute the aria from "Dinorah." Marescalchi then went away, and the carabinieri only could force him to go through with his part. This was known to the public, which, naturally enough, did not extend him a very cordial greeting. Marescalchi had the bold-

ness while singing the imprecation, "Cortigiani, vil razza dannata," to sing directly at the seats wherein sat the managers of the theatre, and, naturally, the audience whistled and made a great noise. Leaving the theatre, Marescalchi showered offensive remarks upon the citizens of Cento, the managers of the theatre, &c. In short, it was an affair of the most miserable kind, and utterly uncalled for. An Italian paper says that the celebrated baritone can be considered fortunate in having escaped so easily, as the gravest consequences might have resulted to him from such an exhibition of his weakness. From this account another proof can be adduced that almost every singer (male and female) wishes to be at the head of the world's vocalists. Nothing short of this seems to satisfy an artist's breast.

Campanini will make his first appearance to-night in "Favorita," and, no doubt, will receive the warmest welcome imaginable. He is truly a favorite with the general public, and opera goes in particular. Ravelli will find it a hard task to take an equal hold upon the affections of the public.

CHRONICLER.

Newark Topics.

[CORRESPONDENCE OF THE COURIER.]

NEWARK, N. J., October 20, 1880.

POLITICS are all the rage at present; still, one or two concerts have taken place and the business, theatrically speaking, has been very good at the New Park Theatre since its opening.

Newark has at last a decent theatre, which has long been deemed a necessity. All the plays that have been given there thus far have met with a very kind reception, and the house has generally been well filled, with the single exception of last Monday night, the 18th, when Mlle. Pauline Montegriffo, announced as a prima donna from La Scala, Milan and other European cities, made her American *début* in a vocal and instrumental concert. The concert was a failure, financially, having a small though "select" audience. I think that the slim attendance was due mostly to bad management on the part of her manager. Some people think that it is an easy matter to manage concert and other troupes, and not until they have lost several hundred dollars are their eyes opened to the fact that it requires as much tact, skill and hard work as it does to manage any other kind of business.

In the first place, the posters of this concert were not up until the day previous to the concert, which was advertised in the papers only two days in advance; consequently, Mlle. Montegriffo had to sing to a discouraging house. This lady possesses a good voice of unusual breadth, and of quite a pleasing timbre; still there was a lack of smoothness, especially in the upper register; but she sang with a degree of feeling and intelligence that showed good schooling under able masters.

As I was not familiar with her selections, and there was no printed programme (the matter to be printed being handed to the printer too late), I cannot give the names of her selections.

She was assisted by Minnie Hunds, a child pianist, only thirteen years old; Mr. De Lodie, cornet and zither virtuoso; Signor (why Signor?) Calvano, the young English (?) tenor, and Fred Kraemer, pianist and accompanist.

Miss Hunds chose for her selections Liszt's Sixth "Hungarian Rhapsody" and a "Concert Galop" by the same composer. The pieces were evidently rather too difficult for so young a performer; and although she possessed considerable finger dexterity, she was sadly deficient in wrist technique, as was evinced by the manner in which she rendered the last movement (allegro) of the "Rhapsody." The andante she played too fast, and the piano passages too loud entirely, thus destroying the repose and dignity that characterize this movement. In short, her playing was not intelligent, and rather unsatisfactory. Still, con-

sidering that she had only a square piano, and also her age, it was quite a creditable performance. With hard study and careful instruction she will become an excellent player. Mr. De Lodie evidently pleased the audience with his solos on the cornet and zither, receiving an encore. Signor Calvano, the tenor of the troupe, sang for the first of his two pieces Mattei's much worn "Non E Ver," and showed throughout that he had no voice, and as a concert singer will never be successful. Mr. Kraemer, who was the musical director and accompanist, played, beside all the accompaniments, two solos, and gave evidence throughout of the true musician. He accompanied with taste and skill, and in his solos displayed a good technique and an intelligence that made his playing very satisfactory.

Newark has some really good musical talent, and is looking up musically.

Joseph Sefton, as *Rip Van Winkle*, is advertised to be at the Park Friday and Saturday of this week; and Nat. Goodwin, the comedian, is booked for Monday, the 25th.

A number of piano and organ recitals are promised by resident musicians. At these, many of the principal works of classical and modern writers will be given.

The Catholic Dramatic Association produced, last evening, "Lady Audley's Secret," but your correspondent, not being able to attend, cannot report how well it was given. This was the opening of the sixth season of this excellent association, and a number of excellent dramas will be given during the season. A. DAGIO.

Music in Milwaukee.

[CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, Wis., October 16, 1880.

THE most important musical event of the week was the first recital of chamber music given by the Heine Quartet, at the Arion Music Rooms, on Thursday evening, of which the following was the programme:

1. String Quartet, op. 44, No. 1.....Mendelssohn
Molto Allegro vivace, Menuetto un poco Allegretto,
Andante con moto, Presto con brio.
2. Sonate for Piano and Violin, op. 13.....Rubinstein
Allegro con moto, Andante, Scherzo, Adagio, Vivace.
Misses Mary and Lizzie Heine.
3. Trio for Violin, Viola and Violoncello, op. 9, No. 1.....Beethoven
Adagio ma non tanto e cantabile, Scherzo allegro.
4. Prize Quartet for Piano, Violin, Viola and A. Bungert
Violoncello, op. 18.....
(First time in America.)
Con brio, Adagio con moto, Un poco agitato,
Allegro giocoso.

The Rubinstein Sonata did not impress me as being a work of much originality or power, and, considering the length of the programme, I think it might better have been omitted.

The new quartet by Bungert, if not markedly original, is, at any rate, interesting and admirably written. The *adagio* pleased me especially, and this is high praise of the composer's talent.

The performance was every way creditable, and showed improvement in quality of tone since last season, when a certain scratchiness in the first violin was quite perceptible. These young people practice two hours a day together, and their *ensemble* is naturally excellent.

On the same evening there was a miscellaneous concert by a Chicago quartet and local talent at Summerfield M. E. Church, the programme of which I have not seen.

Chr. Bach begins his season of Sunday afternoon orchestral concerts at Turner Hall to-morrow. Every third concert is to be a symphony concert.

I have no dramatic news of importance. There is to be something next week called "Mazeppa" at the Academy, but I have not been able to take the time to find out what it is to be like. The Opera House is to have some real drama, I believe. F.

Music and Drama in Richmond.

[CORRESPONDENCE OF THE COURIER.]

RICHMOND, Va., October 19, 1880.

THE New York Criterion Comedy Company played at the Richmond Theatre in "Freaks," on the 11th and 12th, to good houses. Adele Belgarde, supported by J. H. Sargent's Dramatic Company, appeared on the 13th, 14th, 15th, and 16th in "As You Like It," "Ingomar," "Twelfth Night," and "Hamlet." Miss Belgarde was very kindly received by the press and public here. During the engagement Mr. Sargent was taken quite sick, and confined to his room during his stay here. The company left yesterday for Lynchburg, Va., for a short engagement. I am unable to give further accurate dates. The Rentz-Santley Novelty Company opened last night for two performances to a packed house; Clinton Hall's "Strategists" on 22d and 23d.

The Musicales of the Mozart Association, at Mozart Hall, on the 14th inst., was largely attended, every seat

being taken. An attractive programme was presented and well executed. For the week of the 25th (which is the "Fair" week), the association will present the operas of "Martha," "Dutchess," "Rose of Tyrol," "Jeannette's Wedding," and the ever popular "Pianofore." Mr. and Mrs. Pierce Bernard, E. W. Hoff, and Jas. Greenfelder, late of Baltimore, will be the leading card in the Mozart Company. Manager Siegel has left nothing undone to make the enterprise a success.

The many friends of Miss Kate Mera, a gifted young organist, of Richmond, are pleased at the kind reception she has met with in New York. F. P. B.

Amusements in Quincy.

[CORRESPONDENCE OF THE COURIER.]

QUINCY, ADAMS COUNTY, ILL., October 16, 1880.

EVERYTHING in the amusement line has been exceedingly dull the past week. Gulick & Blaisdell's "Hop Scotch Party" held the boards at the Opera House last Monday night to quite a large audience. Next Friday and Saturday evenings (October 22 and 23) and Saturday matinee, John T. Raymond is to appear here in "My Son" and "Col. Sellers." As he is a great favorite, he, no doubt, will be greeted with crowded houses both nights. The Theatre Comique, under the management of Ed. Hilton, has been doing a fine business all week. J. D. A.

The New Princess Theatre.

THE new Princess Theatre, of London, where Edwin Booth will shortly make his London debut, is thus described by *Figaro*:

Mr. Phipps and Mr. Walter Gooch are determined to make this the most comfortable and best appointed theatre in London. Having plenty of space at their command, they are not hampered by the difficulties which usually stand in the way of theatrical construction in London, and are able to make the house not only luxurious, but, what is rarer and more important, thoroughly commodious, both before and behind the curtain. The auditorium itself has that first requisite of a good auditorium—all its seats command a good view of the stage. The decorations are not yet far enough advanced for one to form an opinion of their effect. There is to be a very handsome act-drop, painted by William Beverly, and representing a rich tapestry curtain. There are five entrances and six exits, with extra means of egress in case of fire. All the staircases are wide and ample and the passages lofty, while the foyers and refreshment rooms are on a scale hitherto almost unknown in London. Especially fine is the foyer belonging to the stalls, while the entrance vestibule, with its pillars and mosaic flooring, answers to the richness of the remaining decorations. An excellent idea is that of the subway leading under the orchestra from one side of the stalls to the other, thus obviating the necessity of that "crushing past" rows of people already seated which is such a drawback to comfort in some theatres. As a practical man, Mr. Gooch knows that it is very bad economy to neglect any possible precaution against fire. Buckets and a hand pump will consequently be placed upon every floor, while there are in addition four hydrants in the building with hose reaching to every part of the house. A separate entrance and suite of anterooms lead to the Royal box. These rooms will be handsomely furnished and kept always in readiness for use on the shortest notice. The stage arrangements, which are entirely new, give room for the most elaborate effects. The space taken up by the old concert hall, almost entirely disused of late years, is now occupied by the dressing rooms—thirty-two in number—all commodious, handsomely furnished, and well ventilated. So complete is the theatre in every respect, that the observed tendency of posters printed in certain colors to spontaneous ignition, is guarded against by the construction of a fireproof chamber, specially destined for the storage of such combustibles. The building contains two smoking rooms, one of them belonging specially to the stalls, and the other opening upon a balcony overlooking Oxford street, where a cool cigarette can be enjoyed of a summer evening. In such weather as the present, however, it seems almost a piece of grim irony to speak of balconies and summer evenings. Edwin Booth will thus have the advantage of making his appearance under the most favorable external circumstances possible in London. A very wise determination has been adopted with reference to his approaching season. He does not intend to exhaust his powers in long runs. No piece will be played for more than a fortnight at a time, although of course any great success may be recurred to after an interval. Everyone who has noticed the disastrous effects of long runs—and what theatre goer has not?—will be glad to hear of this resolution. The repertoire which Mr. Booth proposes to present during this engagement is unusually, perhaps unprecedentedly, rich. Among Shakespearean parts he will play *Hamlet*, *Othello*, *Iago*, *Shylock*, *Brutus*, *Cassius*, *Antony*, *Richard II.*, *Richard III.*, *Lear*, *Macbeth*, *Benedick*, and *Petruchio*. His other parts will be *Sir Giles Overreach*, *Sir Edward Mortimer*, *Richelieu*, *Bertuccio*, *Claude Melnotte*, *Ruy Blas*, *Don César de Bazan*, and the *Stranger*. The London public has certainly a splendid prospect to look forward to in the legitimate drama.

Offenbach's Career.

THE career of M. Offenbach, curiously enough, owed its result to disappointment. Born at Cologne, in June, 1819, of Jewish parents, he was, so far as the penny of his father would allow, trained to play in the orchestra. His father was a poor teacher of singing and of violin playing, and as he had a large family he could afford but a trifle for his son's education. So little Jacques was placed under the care of one Herr Alexander to learn the art of violoncello playing at a fee of a shilling a lesson. Offenbach himself used to give a highly comical account of this Alexander. He admits that so slight was the pecuniary credit of the Offenbach family that Herr Alexander declined to give "true." The shilling must be laid on the table before the commencement of the lesson. "No money, no instruction." The faculty of violoncello playing did not desert him, and his first visits to London, now many years ago, were in the capacity of a performer, playing the violoncello at private concerts given at the houses of the great. While little Jacques was yet a child, the family removed from Cologne to Paris, where the boy had the benefit of instruction at the Conservatoire. Here, in 1833-4, he studied music in general and the violoncello in particular, and within the next ten years he had gained a high reputation as a 'cellist. He became a member of the orchestra of the Théâtre Français, and earned a scant livelihood at that establishment.

Offenbach used to say that he went every day to the stage-door of the Opéra Comique with a roll of music under his arm, but the reply was always the same: "M. le Directeur n'y est pas." At last a concert was given at the Salle Herz, at which Roger, Léon, and Mme. Ugalde sang, and a little operetta, "Le Trésor de Mathurin" (afterwards known at the Bouffes as "Le Mariage aux Lanternes"), was placed at the tag end of the programme. The work created a little stir, and M. Perrin, the manager of the Opéra Comique, sent for him and entrusted him with a libretto by Saint Georges, entitled "Blanche." The opera was written, but official indifference was against it, and it has never yet been performed. In 1847, on the retirement of M. Barbereau, Offenbach was appointed conductor at the Français, and in this capacity he wrote several overtures and pieces of incidental music for the orchestra which the world now forgets. While here he also wrote several light pieces for the smaller stages, such as "La Cigale et la Fourmi," "Le Savetier," "Le Corbeau," and "Le Rat." It is possible that had M. Offenbach been more appreciated as a violoncellist he would never have become a composer at all. It is also certain that if the Opéra Comique had accepted the more elevated works he offered as a young man, opéra bouffe as it is at present known would not have been invented.

In 1855, Offenbach left the Français, the orchestra at which theatre was very shortly afterwards abolished, and became director of the little Bouffes Parisiens. Here he produced "Bataclan," "Les Deux Aveugles," and "Trombal-caac," and he becoming acquainted with MM. Meilhac and Halévy, the three entered into that literary and musical partnership which resulted in a fortune for all of them. The idea was to parody the operas and the legends of antiquity, and the first of the series was "Orphée aux Enfers," in some respects the finest work Offenbach ever wrote. The piece enjoyed a run of 300 nights, and it was succeeded by "La Chanson de Fortunio," produced in January, 1861; "Le Pont aux Neiges," produced in March, 1861; "Les Voyages de Dunan," and "La Belle Hélène," produced December 19, 1866. In this last named work Mlle. Schneider, then known only as an actress in small parts at the Palais Royal, came prominently before the public, and both the work and the actress once attained great success. "Barbe Bleue," which succeeded it, was a comparative failure, but in the exhibition year of 1867 the production of "La Grande Duchesse de Gérolstein" put previous efforts in the shade. The Parisians insist that its success was made by the constant attendance of an English prince, but at any rate the authors cleared nearly £10,000 out of it during the first year; it was performed at twenty-three French theatres simultaneously, and it has been produced in every civilized country. With this, and with the fading celebrity of Mlle. Schneider, the star of Offenbach waned. "La Périhole," produced in 1868, succeeded; but neither this nor the rest of Offenbach's operas, such as "Les Brigands," in 1869, "Le Roi Carotte," in 1872, "Le Corsair Noir," in 1872, "La Jolie Parfumeuse," in 1873, "Bagatelle," 1874, "Un Voyage dans la Lune," 1875, "Le Docteur Ox," 1877, or more recent works, equaled the success of "La Grande Duchesse." Offenbach founded a school, albeit no very exalted one, which has brought forward Lecocq, Vasseur, Hervé, Delibes, and other writers. In 1875, Offenbach went to the United States, but his visit was unsuccessful. He wrote an amusing volume of his visit, an English adaptation of which was published by W. Reeves, of Fleet street. It is known that Offenbach left a considerable fortune, and his income from royalties alone must have been very large.—*London Figaro*.

...M. de Beauplan, manager of the New Orleans French Opera Company, and ninety-eight members of his company, including Mlle. Belprati, the prima donna; Mme. Minot, contralto; M. G. Tournier, tenor, and M. Utto, baritone, arrived in New York on Tuesday by the French steamship *Laurent*. They started at once for New Orleans.

Musical Art in Its Wider Relations.

THE sense of music belongs to the emotional order of impressions, the nature of which it is to become diffused throughout the cerebral and nervous regions of the body. This diffusive action, in the case of music, is particularly strong—a fact that may be owing to the deep-seated position of the internal ear, combined with the comparatively rude nature of the impress it receives. To this strong diffusive action is possibly due that kindled state which even a single rich chord will produce.

Through the extensive and strong diffusive action just alluded to, cerebral modifications, resulting from former states of feeling, may be so affected as to cause the partial resuscitation of those states, or portions of them; thus the musical emotion may partake of those phases of feeling. To this may be owing that feeling, as of an enlarging of the nature, which fine music arouses.

This connection between music and the enlargement of the emotional nature, may be the truth to which those poetical praises of music really point, which connect sensitiveness to this influence, with elevation of nature. Music is not alone in the possession of this peculiar power of arousing subjective feeling. Visual effect has it; but, whereas the larger or the more palpable portion, of the emotion aroused by visual effect, is due to the power this effect has to present the definite associations of feeling, in the case of pure music the greater portion of the emotion—in pure instrumental music all the emotion—aroused is subjective emotion. This power of arousing subjective feeling would thus appear to be a special power of music. Possibly it is this remarkable property of music, of penetrating the innermost recesses of the emotional side of our organization, and resuscitating latent phases of feeling—thus seemingly enlarging our sentimental nature—which in primitive times caused the influence of music to be regarded as a something mysterious and supernatural, and which, even in modern times, has caused it to be felt as inexplicable.

Music, then, has thus far, first, an absolute beauty—the musical emotion proper; secondly, entering into this emotion are resuscitated phases of past states of feeling.

But, allied with other forms of effect, such as language or scene, music has a more definite power of emotional expression, such as it exhibits in the great operas and oratorios. This power rests upon the fact that a flow of deep inward feeling is increased inordinately by the simultaneous occurrence of certain superficial harmonizing sensations. This principle of expression I have termed the principle of arbitrary association.

This principle extends beyond the sphere of music. Certain visual effects, if presented side by side with the direct signs of emotion, though in their nature they may be far removed from it, may increase inordinately the impression these signs make upon us. But, when this principle deals with music and feeling, its action is peculiarly clear. The mind is to some extent diverted from the absolute beauty of visual effect by the definite associations which are connected inseparably with it. In the case of a picture aimed to produce effect on the principle of arbitrary association, this deeper effect lies under the definite meaning of the objects portrayed. But in the case of music pure and simple there is nothing to divert the attention from the aiding phenomena on the one hand, and the main subject of expression on the other. The absolute beauty of the music is as much a thing separate from this main subject—which may be some phase of feeling or some idea, as sunlight or any other external effect may be; yet the reference of the aiding phenomena to this subject is, on the surface, clearer in the case of the musician than in that of the painter.

The fact that musical effect is not enrobed in definite ideas renders it a peculiarly favorable aiding phenomenon in the expression of the religious order of emotions. The vagueness and largeness of abstract conceptions, with the emotion attending them, is not, when these are allied to music, disturbed and contracted by effects associated closely with material life.

The alliance of music with certain emotional circumstances has also a peculiar fitness in virtue of its power to arouse subjective emotion. For instance, at certain points in the action of the drama the emotion of the actor might be of such a nature as to show few or no outward signs. Here, through its tendency to become fraught spontaneously with an emotional complexion—that is to say, through its subjective influence,—music might supply a certain articulate power.

The natural effect which adumbrates music is language. Music may be regarded as a large elocution. The creations of the composer and elocutionist are based upon the same general forms of effect, though in ultimate manifestation the two arts are different things. Further, the presence of the locutional faculty in the musician may favor composition. The facility for rhythmic construction and tonal change, belonging to the elocutionist, and the activities which in him end continually to create new arrangements in what are forms of incipient musical effect, would aid probably the musical attitudinal in its search for the fundamental forms of new and beautiful effects.

Musical phrases derive frequently an emotional complexion from resembling, in certain melodic inflections and cadences, the modulations of the voice in speech. Though this kind of expression prevails largely in music, it is not to

this capacity to which is due the larger expression of this art. This expression is due, first, to its tendency to arouse subjective feeling, and, secondly, to the principle of arbitrary association.

But beneath and supporting all expressiveness in music is the element of absolute beauty which we enjoy through that large margin which is given to our nature in every direction, and which enables us to feel and perceive so much more than appears always needful for our well being. This world of musical sounds is a comparatively new world of experience to man. It is not a world of effect in and through which he discovers the things needful for his physical life. Its beauties are thus not associated with ideas of utility, and may lack that dignity which is always associated with the useful in its higher forms. Through the fact, also, that this world of sound is, comparatively speaking, the world of a single sense, music is not associated with the organic feelings, which is the case generally with visual effect. These circumstances—the absence of associations relating to the useful, and to organic life—are at all events portion of the reason why the beauty of a particular piece of music is not ever fresh and enduring.

Musical effect does not thrust itself spontaneously upon man's attention; he has to invoke it. His practical activity being led mainly by the eye, he has no other occupation in the world of sound but the discovery of beauty; his work in this direction may appear, therefore, to possess less a character of serious purpose than his work in the visual world. His work in the world of music is the discovery of beauty—of new harmony between man and the outward world. The highest power of this beauty is to subvert human expression. In the action of the principle of arbitrary association, the musician brings effects of the world of sound into connection with the rest of his moral and intellectual life. Thus it lies with him to give to the sense of pleasure in musical beauty the character of an expressional emotion, by merging with it impressions produced by the varied play of definite human feelings. By thus connecting this musical beauty with phenomena representative of life and nature generally, he may imbue it with purpose and dignity; while by so conforming it as to render it worthy to be the phenomenal portion of the expression of that deeper order of emotion which arises out of man's yearning for the absolute, in a world of limited good, he elevates it to an influence of the highest rank and breathing the loftiest spirit.—Joseph Goddard.

... All who move in the world of music must have remarked that amongst those who have—or believe that they have—a talent for composition, there are very many who think that a strict and severe course of study is by no means necessary. Genius is only cramped, they say, by the observance of scholastic rules, and musical works of real value must be "spontaneous." Conversing with some of these inborn musicians, it is found that, in reading the lives of the great composers, some casual, half jesting remarks which artists occasionally make to each other, have been treasured up, whilst their more solid and thoughtful counsels have been passed over. Mendelssohn, for example, in one of his letters to Ferdinand Hiller, says: "Stamaty is staying here, and I have got to teach him counterpoint—I declare I really don't know much about it myself." Again, when told he had made a fine use of the chord of the thirteenth in one of his compositions, he assured his informant that he was not aware of it; and on another occasion, when asked by an importunate student to say what was the root of a chord he had used, he replied that "he did not know, and he did not care." These, however, are but the holiday moments of great men; and—as all musicians know that no artist ever worked harder at dry contrapuntal exercises than Beethoven, under the instruction of Albrechtsberger; that the teaching of Zelter, in spite of his pedantic notions, had very much to do with the formation of the musical character of Mendelssohn; and that, in fact, the creative faculty, wherever it is found, must be placed under wholesome supervision before it can be healthily matured—it would be well if those who merely see the result of study could witness the study itself. In another letter to Ferdinand Hiller, in speaking of the necessity of self-training, Mendelssohn says: "I know perfectly well that no musician can make his thoughts or his talents different to what heaven has made them; but I also know that, if heaven has given him good ones, he must also be able to develop them properly."

CHOPIN'S SENSITIVENESS.—M. Legouvé, whose "Etudes et Souvenirs de Théâtre" have recently appeared in the *Temps*, records one or two characteristic stories about Chopin. M. Legouvé had been asked to write a criticism on the only public concert which Chopin ever gave. The honor, however, was claimed by Liszt, and the author hurried away to tell the good news to the composer. To his surprise, Chopin did not seem best pleased, and replied, "I would rather it had been you." He pointed out, in answer, that an article by Liszt was everything. Liszt would make a splendid kingdom for him. "Yes," said Chopin, with a smile, "in his empire." Chopin's sensitiveness to anything that disturbed him is well illustrated by another story. One day, in a circle of friends, he seemed to play with constraint and difficulty. Taking advantage of an opportunity, he drew M. Legouvé's attention to a lady sitting opposite to him. "It's that lady's feather," he whispered; "if that feather doesn't go away, I can't go on."—*Fall Mail Gazette*.

"L'Arbre de Noel." Poem

A NEW féerie, "L'Arbre de Noel," was produced at the Théâtre de la Porte St. Martin on the 6th inst., and met with great success. It is understood to be chiefly from the pen of M. Arnold Mortier, one of the most brilliant writers in the *Figaro*, who is, perhaps, better known to the world of Paris under his signature as a journalist, which is that of "Le Monsieur de l'Orchestre." "L'Arbre de Noel"—the first important piece that has yet been played during the present season—is founded upon an old Hungarian legend of a feudal castle and hidden treasure. A correspondent of the London *Daily News* says that all the brightest imagery of fairyland naturally belongs to it, and the best possible use has been made of a canvas which is in itself singularly attractive. The scenery is more charming and the action of the piece more lively than that of any which has been seen since the "Roi Carotte," and the original conception of "L'Arbre de Noel" is more delicate and poetical than that of its famous predecessor at the defunct Gaité. The airs are selected with a nicer sense of musical fitness, and the dialogue is more often brightened by sallies of wit and humor. There are several capital hits at social weaknesses; but it is notable, as an example of the change which has taken place in the opinion of French playgoers within these last few years, that there are no political allusions such as abounded in days not far remote from us. A magician who has slept several centuries finds on awakening that he cannot converse with the generation at present in possession of the earth till a "happy thought" occurs to them that they can possibly make themselves intelligible to each other through the language of the last new songs. The magician then immediately remembers to have heard them sung in his infancy and heartily joins in chorus. Very droll, too, is the effect produced by an Englishman disturbed in his room at a hotel, and who issues forth therefrom, singing "Says the young Obadiah to the old Obadiah," with a strong French accent. As for the transformation scenes, they exceed perhaps anything hitherto produced in Paris, and are really marvelously beautiful. The songs and dances are both unusually good, and from beginning to end "L'Arbre de Noel" is enlivened by graceful and ingenious surprises. Nor is the piece wanting in a certain subtle and tender humor. There is an exquisite duet beginning "Je t'aime," and a song set to one of the airs of the "Princess of Trebizonde," "S'il n'a pas ça," which are both among the prettiest things heard for a long time. The costumes, especially those of Mme. Zulma Bouffar and of Alice Reine, as well as that of Mlle. Celine Rozier in the ballet, are not only remarkable for their good taste, but they show a satisfactory decline in that mania for short skirts and tight flappings which so long prevailed in extravaganzas. Nothing can be more decorous than the costumes in "Arbre de Noel" and that of *Fridolin* in the scene where he appears as the rightful heir leaves absolutely nothing to be desired. It is of dove color and silver. The dresses of the Hungarian magnates are equally splendid. The piece has been put upon the stage at great expense, but it well deserves the cost lavished on it, and M. Arnold Mortier is to be congratulated on his very sprightly and amusing production.—*Herald*.

Early English Music.

ENGLISH composers and musicians obtained celebrity earlier than English painters, except, possibly, the special class of painters employed on stained-glass windows for ecclesiastical buildings. The English madrigals and four-part music of Queen Elizabeth's time are preserved to this day, and are known abroad, as well as here. Music, like many other refining agencies, was discouraged by the Puritans, but sprang up again into new life after the Restoration. As to the snatches of song introduced in Shakespeare's plays, doubts are expressed whether the nationality of the music could be clearly established, however characteristic it may be. Mr. Chorley speaks very favorably, however, of Dr. Arne's music to a few of the favorite songs in the dramas of our great national bard. He cites the music to "The Tempest" and "As You Like It," especially the lovely songs, "Where the Bee Sucks," and "Blow Blow, Thou Wintry Wind," as possessing alike originality, freshness, and beauty. Sir Henry R. Bishop's settings of several of Shakespeare's songs are also admired for their power and animation. "Bid me discourse," the delicious canzonetta "By the simplicity of Venus' doves," and the "Orpheus duet," are named as examples almost wholly due to English aspiration. "Bishop had a fairy-land of his own. Peculiarities of character alone stood between him and European fame. And then he fell on evil days, when the music of the Continent was streaming into England, and when those in whose service his life was passed—i. e., theatre managers and music publishers—"tempted and perhaps constrained him to make concessions to our then popular taste—a luckless and foolish thing if it be done by any artist in defiance of conscience; a sad thing if it be done with acquiescence of conscience." Alas! the bread-and-cheese question intrudes itself here, as many a man of genius knows to his sorrow. It was a good sign that Bishop's music was the best when the words to which he composed it were the best. This denoted a union of poetry and music in the artist, whether or not he ever wrote literary poetry.—*All the Year Round*.

SOCK AND BUSKIN.

....Joseph K. Emmet is not dead after all.

...."Our First Families" will be played at Daly's until further notice.

....Mrs. Scott-Siddons arrived at Quebec on Saturday night from England.

....Harry Beckett who has been sick in London is rapidly recovering his health.

....Sothorn is said to have had a relapse, and grave doubts are entertained as to his recovery.

....Clara Morris will make her appearance at the Park Theatre next Monday evening in "Article 47."

....Jeanne Bernhardt did not sail with her sister Sarah and the rest of the company. She will sail to-morrow.

....Joseph Jefferson is engaged to play "Rip Van Winkle" at the Grand Opera House, in this city, during the season.

....J. S. Vale announces a course of thirty lectures, concerts and readings, at Masonic Temple. The first will take place on Monday next.

....Bartley Campbell's drama, "My Partner," with Louis Aldrich and Chas. T. Parsloe in the cast, is on the boards at Niblo's Garden this week.

....The management of the Madison Square Theatre is already preparing a novel souvenir for the coming 300th performance of "Hazel Kirke."

...."A Baffled Beauty" in a revised form was played at the Park Theatre for the first time on Monday night, with Emily Rigi in the leading rôle.

...."The Guv'nor" succeeded "As You Like It" at Wallack's Theatre, on Monday night. This comedy has been produced with much success in London.

....Leonard Grover has leased the Broad Street Theatre, Philadelphia, for a term of years, and will open it on the 8th of November with a first-class stock company.

...."The Cannibals of Barren Island" and "Our Torchlight Parade" are the features now of the Birch & Backus entertainment at the San Francisco Minstrels' Opera House.

....Nellie Calhoun, grandniece of John C. Calhoun, made a successful début at the Grand Opera House, San Francisco, on Monday night, as *Juliet*, and was accorded a gratifying reception.

....Rice's Surprise Party in "Revels" and "Prince Achmet" is at Haverly's Brooklyn Theatre this week. Next week this company will be at Haverly's Fourteenth Street Theatre in this city.

....Sarah Bernhardt sailed for New York from Havre on Saturday. She did not go to Brussels to play Dumas' "La Dame aux Camélias," her time being too short, and she will make her first appearance in that drama in America.

....Joseph Hatton, novelist, dramatist and journalist, had a reception *matinée* at the Madison Square Theatre on Thursday afternoon, when he read, for the first time in America, a dramatization of his novel, "The Queen of Bohemia."

....This is the last week but one of Fanny Davenport's engagement at the Fifth Avenue Theatre. Max Strakosch's new star, Lillian Spencer, will follow in "Norah's Vow," who will be succeeded by John McCullough, in a revival of "Virginus."

...."Annie Graham in the "Upper Crust" will succeed Maurice Grau's French Opera Company at the Standard Theatre on Thursday evening, October 28. "The Upper Crust" is the comedy in which J. L. Toole played so successfully in London last season, and this will be its first performance in America.

....Clara Morris begins an engagement at the Park Theatre on Monday evening next, after a long absence from the New York stage, and will open in a new version of "Article 47," which she played during her recent successful engagements in Philadelphia and Boston. This version differs much from that in which she appeared here previously.

....At the Arch Street Theatre, Philadelphia, on Monday night, "One Hundred Wives," the new Mormon drama, was produced, with decided success. It was elaborately mounted and extremely well acted. The leading members of the company, including De Wolf Hopper, William Harris, John Ince, Alexander Fitzgerald, Ada Gilman and Georgie Barrymore, were especially successful. The curtain was frequently raised in response to the calls of the audience.

....The theatrical wardrobe and manuscript plays of the late Charles Fechter were sold at auction on Friday afternoon, at the rooms of Thomas E. Kirby & Co., No. 845 Broadway, and all but the manuscripts were sold. A few theatrical people were present, but the buyers were mostly costumers. Mr. Kirby said that the proceeds of the sale will go towards the completion of the Fechter monument in Mount Vernon Cemetery, Philadelphia. One hundred and seventy lots were sold, consisting of the costumes worn by Fechter in the characters of *Ruy Blas*, *Don Cesar de Bazan*, *Claude Melnotte*, *Henri de Lagardere*, *Obermeister*, and the *Corsican Brothers*, and a number of swords. The amount of the bids was

\$1,190.90. The manuscripts were withdrawn because the upset prices were not offered. Lester Wallack, Thomas Whiffen, George F. de Vere, Bartley Hill, W. Davidge, Jr., Frederick Robinson, C. S. Wright, Floyd Gilmore, Harry Eyttinge, W. E. Sheridan, Mr. Harper, and Mrs. W. H. Arnoux bought parts of the wardrobe.

....The *Berliner Tagblatt* is responsible, says the *New York World*, for the assertion that the American playwrights are now helping themselves as freely to German dramatic originals as the English borrow from the French. The American "dramatists," says that journal, emphasizing the latter title, study the productions of the German stage with avidity, and the majority of the pieces now popular with New York audiences are simply Yankee renderings of Teutonic originals. The Berlin journal does not complain of the mere fact; the real grievance is that the "adaptors" pass off these works as "the native drama of America." It gives a list of a few of the most notorious. Mr. Daly's "Big Bonanza" is Moser's "Ultimo" Americanized. Mr. Daly's "Arabian Night" is the German "Haroun al Raschid" in English. The same author's "Lemons" is the "Citronen" of Rosen. "My Son" and "Our Daughters" are Yankee renderings of the well known German "Mein Leopold" and "Hasemann's Tochter." The German comedy "Dr. Klaus" is "Dr. Clyde," and Kneifel's "Lieber Onkel" is played in New York under the title of "Champagne and Oysters." These are but a few specimens of the wholesale plagiarism charged on the American play writers.

✓ The Funeral of Offenbach.

RARELY has the magnificent Church of the Madeleine resounded with finer music or been filled with a denser throng of worshippers and spectators than during the service which preceded the laying to rest of Jacques Offenbach. The funeral was announced for the early hour of 10, but long before that time every entrance to the church was besieged by an anxious crowd endeavoring to obtain admission. This the authorities of the Madeleine at first granted only to a chosen few, knowing the immense number of friends and sympathizers who would follow and thus be entitled to a place in the church. But the Paris correspondent of the *Daily Telegraph* says that a few minutes before the appointed time the front doors were thrown open, the crowd was allowed to invade the seats up to the middle of the church, and so great was the rush that when the cortege arrived many of the followers were obliged to remain outside, content with the slight satisfaction of hearing the faint sound of the music through the open doors.

The sight inside the building was more striking, not on account of any luxury of decoration, for the ceremony was in itself of the simplest kind, but owing to the immense number of people who, after the arrival of the procession, thronged every available chair and every inch of standing room. The floor, the upper galleries and the side aisles, seen from above, presented a mass of heads; and even the lower galleries, which were completely covered over by the plain black drapery which hung from above, were full of visitors, content to hear the magnificent music and singing without being able to catch a glimpse of what was going on. It is estimated that at least 20,000 people lined the short length of boulevards leading from the residence of the deceased to the Madeleine. On the arrival of the cortege, the chief mourners, including Jacques Offenbach, son of the dead man, Comte Tournai and Robert and Gaston Mitchell, took their places on seats draped with black, to the right of the centre aisle, the female members of the family occupying similar seats on the left, while the pallbearers, MM. Halanzier, E. Perrin, Auguste Maquet and Victorien Sardou, ranged themselves round the catafalque on which the coffin was placed, a cushion with the decorations of the deceased being deposited on the lid.

The musical service was throughout indescribably grand, the magnificent voices of some of the finest singers of the day mingling in splendid unison with the excellent choir of the Madeleine. The effect produced on the hearers when the great organ pealed forth the well known "Chanson de Fortunio" was one that will not easily be forgotten. The majority of those present had heard the beautiful melody under very different circumstances, and the tones of the familiar air seemed almost to place us once more in the living presence of its composer. The bereaved family almost broke down under their painful trial, and few people in the church were able to restrain a tear at so truly touching a spectacle. It is needless to say that scarcely a musical or artistic celebrity in Paris was absent from the ceremony, while among the ladies who owe so much of their celebrity to their participation in the acting of Offenbach's works were Mesdames Schneider, Judic, Théo, Thérèse and Jeanne Granier. At 11:30 the procession started on its way to the Mont Parnasse Cemetery. There the coffin was placed on trestles, and two speeches were made, one by Auguste Maquet and one by Victorien Joncières. The latter thus concluded his oration: "Adieu, Jacques Offenbach! Adieu, indefatigable worker! You taste to-day your first and your last repose."—*N. Y. Herald.*

....E. R. Mollenhauer, the violin virtuoso, who made a phenomenal success at Koster & Bial's Music Hall on Sunday evening, appeared there again on Wednesday evening:

Alfred Dolge's Factory.

LAST week a party consisting of Albert Weber, H. Nickel, E. C. Anderson, Howard Lockwood, Karl Finck and W. E. Nickerson, accepted Mr. Dolge's invitation to visit Brockett's Bridge.

They left New York city on Friday night, and arrived at Little Falls early on Saturday morning, and found carriages in waiting to take them to their destination.

The road for some distance lay along the edge of the Mahawk Valley, and commanded a view for miles around. The party arrived at Brockett's Bridge in time for dinner, which it found ready. Never did men sit down to a dinner with keener appetites or rise from a table more fully satisfied. The great wonder seemed to be that such a cellar could be maintained so far from New York city.

After dinner the party went out on an exploring tour around Dolge City. Here, nestled in the heart of the Herkimer hills, is one of the busiest villages of its size in New York State. Mr. Dolge has built in this place the only sounding board factory in the world, and has transformed a very large building of solid stone, and between three and four hundred feet long, into a factory for the manufacture of piano felt.

The party spent two or three hours going through the felt factory. The process of manufacturing the felt is very interesting as well as novel.

The machines used are all made for the express purpose, and have to be so accurate that the different lots of wood when taken from the carding machines do not vary one sixteenth of an ounce in weight.

Besides these two large factories, Mr. Dolge has built a number of houses in the village for members of his own family and some of his employees. He has also a flour mill, a grist mill, a dry goods and grocery store, and a large farm, upon which is a fine garden and orchard. He has also bought about sixteen thousand acres of woodland in the North woods about eight miles distant from Brockett's Bridge. This is where he cuts his spruce, pine, hemlock and other lumber. During the last year he has built a club house for the benefit of the people living in the village. It contains a bowling alley, a billiard saloon, and on the first floor a large hall for exhibitions, concerts, &c. Last June he also built a summer house for himself, and here entertains his friends. It is a very large two story and a half frame building, covers a good deal of ground; it contains a large number of rooms, and has a piazza on three sides. Large double parlors connected by folding doors, and elegantly furnished, and adorned with oil paintings, afford Mr. Dolge's guests luxurious accommodation.

Mr. Dolge's great aim in life seems to be not only to make a success for himself, but to see his friends happy. The particular party broke up after a two days' stay, each member regretting that he could not remain longer.

✓ Anecdotes of Chopin.

M. LEGOUVE, whose "Etudes et Souvenirs de Chopin" have recently appeared in the *Temps*, records one or two characteristic stories about Chopin. M. Legouvé had been asked to write a criticism on the only public concert which Chopin ever gave. The honor, however, was claimed by Liszt, and the author hurried away to tell the good news to the composer. To his surprise, Chopin did not seem best pleased, and replied, "I would rather it had been you." He pointed out, in answer, that an article by Liszt was everything. Liszt would make a splendid king-dom for him. "Yes," said Chopin, with a smile, "in his empire." Chopin's sensitiveness to anything that disturbed him is well illustrated by another story. One day, in a circle of friends, he seemed to play with constraint and difficulty. Taking advantage of an opportunity, he drew M. Legouvé's attention to a lady sitting opposite to him. "It's that lady's feather," he whispered; "if that feather doesn't go away, can't go on."—*Pall Mall Gazette.*

....In the Cork Theatre recently, while a concert of Sims Reeves and party was proceeding, and after Signor Foli had sung his last song and retired, a peremptory demand for an encore was made. Signor Foli came forward and bowed acknowledgments, leaving the theatre immediately afterwards. The people shouted for an encore. The manager attempted to explain, but would not be heard. After a few minutes of howling, Herbert Reeves came forward to sing his piece, but he was refused a hearing, and Sims Reeves rushed out, and catching his son by the hand pulled him from the stage. The scene gave rise to great tumult, but the spectacle portion of the audience felt Mr. Reeves was perfectly justified in his action. Signor Foli had previously responded to an encore, so had Mr. Reeves himself and others of the performers. The performance came to an abrupt termination. On this incident the *Figaro* makes the following comments: "The perhaps unreasonable demands for an encore by the audience are possibly the outcome of a feeling that Sims Reeves is not quite sincere in his avowed dislike of encores, and that he might feel piqued unless he received with due enthusiasm. The incident in which Signor Foli was concerned is, however, entirely novel. The spectacle of the father, indignant at the affront offered to family dignity, taking his son under his fostering wing, and have been a beautiful one."

Gerster's Italian Home.

HOW the great songsters of the lyric stage scatter away to the remote corners of the world after their triumphs in London, Paris, New York or Berlin! Patti, when she leaves Covent Garden, retires to her big castle in Wales, and Etelka Gerster, after an arduous season in New York and London, seeks repose in the Italian Campagna. It is only a short distance from Bologna to the country palazzo of Dr. Gardini, her husband, who, though he accompanies the diva all over Europe and the United States, still continues to make this ancient and quaint university town his home. It is at this secluded spot, near a little village called Borghetti, on the road from Bologna to Florence, that Mme. Gerster has been resting ever since an event of joyful significance to the paternal instincts of her husband caused her temporary retirement from the operatic world. I have thought that the readers of the *Herald* will be interested by a glimpse of the prima donna's rural home, and will therefore give an account of a visit I made to it during the past summer.

Some fifteen kilometres from Bologna by the railroad to Florence is a little station on the River Reno, named Sasso, and from here it is only a short drive of about three kilometres to Borghetti. The country all about here is very pretty, though rugged and mountainous. It lies on the spurs of the great Apennine range, and the air is cool and bracing even in the dog days, as you ascend the mountain road to Dr. Gardini's estate. A handsome lodge first greets the eye of the visitor, and then a long and fine *allée* of superb old chestnut and cypress trees, flanked occasionally by some marble faun or god, winds zigzag to the palazzo, which stands on a plateau perhaps of the size of Madison square. The grounds are beautifully laid out and inclosed by a hedge worthy almost of an English country place. In the centre, and occupying on this eminence a position so lofty that on very clear days the Adriatic Sea may be seen from the windows, stands the house, which, with the charming orange trees and flowers that surround it, has a most pleasing effect and reminds you of some of the fine villas on Lake Como, both by its style of architecture and its general arrangement. The façade, to the south, is three stories high, while the other three sides are one story lower. On entering you find yourself in a wide, spacious, splendid hall, from which a grand staircase leads to the upper floors. I was much interested by the extraordinarily large ice reservoir in the basement, where the snow, which on the Apennine range falls quite heavily in the winter, is dumped and frozen into excellent, hard ice for the summer's liberal consumption. It would exceed the limits of your space to go into a detailed description of the house. Only a few of the more salient features may here be mentioned.

I was quite struck by the cosmopolitan character of its ornaments. Here there was a gigantic American silver ice pitcher, the gift of some New York friend; there were artistic souvenirs from Berlin and St. Petersburg, reminiscences of imperial favor, and presents from Queen Victoria; and from ancient Italian frescoes by Martinelli il Vecchio, the great Bolognese artist, the confused eye wandered to an American grand piano—the very grandest of the grand—made specially for Mme. Gerster in New York. The drawing room on the second floor where this piano is played is crammed with objects of art and bric-à-brac referring more or less directly to the divine art of which the hostess is so distinguished an exponent, and the walls are adorned by handsome portraits of all the great masters of the Italian school. The third story of the façade is one grand saloon specially constructed for its beautiful view with twelve great windows. There are large and convenient stables near the house and an *allée* nearly a mile long of fruit trees and grape vines leads to a pleasant and picturesque pavilion—belvedere, as it is called,—where a magnificent view of the valley of the Reno and Setta is enjoyed.

Indeed nothing seems to be wanting to make this a most delightful place of residence even for such a spoiled child of good fortune as a prima donna. The valley with its waving fields of grain, hemp, and its gleaming vineyards and olive groves must prove a pleasing change after the view of black chimney tops which Mme. Gerster probably enjoys from her hotel in New York or London. There are extensive hot-houses containing some of the rarest plants not only of Europe but of America, which the prima donna has brought with her, and after passing through a garden filled with the brightest flowers, the visitor is astonished to find himself in an immense grove of several thousand chestnut trees, some of which are said to be hundreds of years old, and in the midst of this park stands an imposing statue of Apollo, while numerous ornamental arbors and benches are scattered about. Dr. Gardini has a dozen farm houses, occupied by some 150 men who work upon the farm proper belonging to this large estate. It is curious to observe, by the way, that in Central Italy the patriarchal system still prevails, and that the agricultural laborer, instead of being paid in money only, receives one-half of the products of the soil he cultivates.

To any one who has known Mme. Gerster personally, it will probably appear a superfluous piece of information, that dogs hold a high and important place in the economy of the household. At the head of the canine array, which numbers four, stands, in point of importance, Fido, whom his mistress has taken with her to America. Fido is a Pomeranian spitz,

who enjoys such high favor that I would recommend any one in New York, who would like to insinuate himself into the good graces of the diva, to make violent love to him and bring him plenty of sugar plums, of which he is very fond. The manner of living at the Villa Gardini-Gerster, as it is called, is very simple. Mme. Gerster still adheres to the mode of life of the primitive Hungarian country town in which she passed her girlhood. She rises at seven o'clock. At eight breakfast is served, and the forenoon is spent with the exercise and study of her art, a pleasant walk or a few blissful hours with the baby. Twelve is the dinner hour, which is never varied from, and which must certainly be very trying to English visitors who are accustomed to dine at eight or half-past eight in the evening. In the afternoon, Mme. Gerster walks or rides, warbles and trills at the piano and attends to her household duties. At seven, there is supper, and after a sociable evening, with plenty of music, the signal for retiring is always promptly given at ten. Mme. Gerster is fond of having company at the villa, and her intimate friends, not only of the musical but also of the social world in Europe, as well as in America, are invariably invited to her Italian country home. The prima donna, it should be mentioned, is an excellent housekeeper, as Hungarian women always are, and there is no detail of domestic economy that escapes her personal and watchful supervision and direction. No social festivities or entertainments are ever allowed to interfere with these household duties. Like all her countrywomen, Mme. Gerster is a skillful cook, and is proud of that accomplishment. She understands how to prepare any of the delicious Hungarian dishes, such as the *gyulás*, *pörköit* or *paperkás*, to perfection, and if she wants to delight the heart of one of her countrymen she knows that she need only promise to cook him one of these beloved national dishes.

Mme. Gerster speaks with great frankness and ingenuousness of her early history and artistic career, and the story of her life, as partially gleaned from her own lips and partially from those of her friends, may prove of special interest. The reminiscences of her childhood and first start in her musical career are evidently very dear to her, for as she speaks of them her eyes light up and her whole face becomes animated with an expression of pleasure.

"It was very strange how I came to enter the operatic field," she said, speaking German, which language next to Hungarian, that of her nativity, and Italian, that of her professional and home life, is the easiest to her. "When I was a child I never was looked upon as the musical prodigy of the family. My voice attracted attention even when I was a little girl, but the great musical wonder of the house was an elder sister, Bertha, who showed striking talent for music and had a beautiful voice. She was soon imbued with the desire to become a singer, and was getting on famously in her studies, when a gentleman who was deeply in love with her, and whose love she returned, insisted upon marrying her before she had the time or opportunity to finish her studies."

"And did matrimony thus nip her operatic aspirations in the bud?"

"Yes; she was too happy in her own domestic circle after settling down in her new home with her husband in Pesth, to entertain any desire for leaving it and for entering upon the venturesome career of a singer. The field was thus left clear for me and I became the musical hope of the family, for already at the age of twelve a well known Austrian musician and composer, Hebenstreit, said that my parents should have my voice cultivated. He was my first teacher."

"Where were you living then?"

"In Kassan, Hungary, a fine old episcopal city, where I was born and lived until I was sent to the Conservatoire in Vienna."

"And what decided your parents at last to send you?"

"I had participated in the numerous Catholic Church processions through the streets which are so customary in the Hungarian towns when I was a little girl, and had sung at church, and my parents' most intimate friends were pressing them to send me to the Conservatoire in Vienna. Finally Professor Helmersberg, the celebrated Director of the Vienna Conservatoire, visited Kassan and heard me, and his advice to have me sent to Vienna was so urgent that my parents, after much reluctant hesitation, finally consented. But, of course, we were all dreadfully nervous as to the result of my trial in Vienna. To have gone there (Madame Gerster always laughs heartily when she recalls this peculiar phase of her early career) and to have failed would have exposed the entire family to the gossip and ridicule of all the neighbors. And so the real object of the trip to Vienna was kept a profound secret, so that no one might have the laugh on us if I were to return upon an unfavorable result of the ordeal."

"But, of course, it turned out favorably?"

"I was heard by Mme. Marchesi, the great vocal teacher of Vienna, who accepted me at once as a pupil, and by dint of hard study I was fortunate enough after the first year to win the first prize at the Conservatoire. What decided me really to go on the operatic stage, however, was Verdi's kindly judgment. He came to Vienna when 'Aida' was brought out and the Conservatoire gave a little musical soirée in his honor. I sang a number of the leading airs from his favorite operas, and Mme. Marchesi told me that he had said to her, 'Questa giovinetta andera subito molto alto.' That really decided my fate, and I soon after made my debut in Venice, and the rest you probably know."

When it is remembered that Mme. Gerster, who was born in 1857 in Kassan, and is consequently only twenty-three years old, made her debut in Venice only four years ago, the rapidity of her artistic career will strike one as a remarkable feature of her history. Signor Gardini, her first manager, under whose auspices she made her debut as *Gilda* in "Rigoletto" in Venice, became her husband in Pesth, three years ago, after an engagement in Berlin, which town she, according to the Berlin newspaper reports, fairly took by storm. It was recorded in the journals that the Emperor had sent her a medallion of brilliants through the Imperial Chamberlain, Count Perpomber, and had appointed her *Kaiserliche Kamersangerin*. The rôles in which she scored her successes in Venice and Berlin, as well as in St. Petersburg, Moscow, Marseilles, London, Genoa and Pesth and other cities, are substantially the same as those in which she has appeared in New York. Two compliments paid to her by two distinguished persons of very different spheres of life have been sometimes publicly referred to. It was Ambrose Thomas, who called her the "model Ophelia," and the Emperor William is reported as having addressed her, after one of her performances, by the exclamation, "Sie sind eine perfekte nachtigall!" (You are a perfect nightingale!) Upon her return to New York at the beginning of this month the *Herald* had already published in full the names of the operas in which Mme. Gerster will probably be heard here during the present season.—N. Y. *Herald's* Bologna Correspondence.

Mme. Patti in Wales.

ON Tuesday evening, September 21, Craig y Nos Castle, the private and seclusive residence of Mme. Adelina Patti, was the scene of much enjoyment, when, in response to a kind invitation from Mme. Patti, the Ystalyfera Orpheus Glee Society proceeded to the castle for the purpose of rendering a selection of music.

On their arrival, the society, numbering twenty, were taken to the beautiful conservatory on the castle terrace, adjoining the dining room, where some choice selections of high order were rendered, to the evident delight of the celebrated vocalist. A well executed, illuminated address, which was prepared and read by R. L. Davis, the secretary of the society, appeared to touch her feelings by the very kind expressions manifested toward her on her safe return to Wales. The address, which was signed by Mr. Morgan-Morgan, the conductor, and Richard L. Davis, the secretary, included the following passages: "Our main object here this evening, madame, is to pay tribute to you as the 'Queen of Song'; our efforts in that direction, will, no doubt, appear insignificant as compared with those of choral societies in foreign countries; yet we confidently believe that a tribute of song tendered by a society of workingmen, meeting weekly for the practice of music as a recreative art, and as a means of lightening their daily task, will not be unappreciated. We hope that you will be spared for many a long year to reside among us, and to wear the laurels so numerous and worthily bestowed upon you." Mr. Kingston, of London, warmly returned thanks on her behalf.

Later on in the evening the members of the society were introduced into the drawing room, where the "Queen of Song" warbled "Home, Sweet Home" in a most pathetic manner, to the inexpressible delight of the company. At her request "Hen Wlad fy Nhadau" was rendered and redemanded, David Lewis (*Eos Dyfed*) singing the solo. Mme. Patti was highly pleased with this vocalist's excellent rendering, and she personally thanked him, expressing a hope that such a fine tenor voice should not be allowed to remain long exclusively in Wales. The "Men of Harlech" was then sung, and afterwards the health of Mme. Patti was drunk amid most enthusiastic and ringing cheers.—*Musical Opinion*.

BEETHOVEN.—If we survey the progress which music has made under Beethoven from a historical point of view, we may briefly describe it as the attainment of a faculty which had previously been denied to it; by virtue of this faculty music, from the confines of æsthetical beauty, strides into the sphere of the sublime; and in this sphere it has been released from all constraint of traditional or conventional forms, and it completely penetrates and animates these forms with its proper spirit. And this achievement appears evident to every human heart and mind by the character Beethoven has imparted to the chief form of all music—melody; for melody has now regained the highest natural simplicity, as the source from which it can be renewed and invigorated at any time, and for any requirement, and expanded to the highest, richest variety. And we may group all this under one head, intelligible to every one. Melody, through Beethoven, has become emancipated from the influence of fashion and fluctuating taste, and elevated to an ever valid, purely human type. Beethoven's music will be understood at any time, while the music of his predecessors will, for the most part, remain intelligible only through the medium of light thrown upon it by the history of art.—*Beethoven, Richard Wagner*.

...Bessie Darling has copyrighted a new play called "My Enemy," and is engaging a company to perform it on the Southern circuit.

HOME NOTES.

....Gounod's "Faust" will be the opera at the Academy this evening.

....Anna Bock's series of piano recitals will be given at Steinway Hall next month.

...."Cinderella" has proved enormously and deservedly successful at Booth's Theatre.

....The Boston Ideal Opera Company will be at the Grand Opera House, Chicago, on December 13.

....The Conservatory of Music, under the direction of E. Eberhard, has a library of 20,000 volumes.

....Much better order is preserved in the Metropolitan Concert Hall now that Theodore Thomas wields the baton.

....Ernst Hartmann intends shortly to give a number of pianoforte recitals, probably at Dashaway Hall, San Francisco.

....Von Suppé's "Boccaccio" is presented by Mahn's English Comic Opera Company at the Grand Opera House this week.

....The first rehearsal and concert of the Symphony Society of New York will take place at Steinway Hall November 4 and 6.

....Marie Roze is to make her first appearance since her return to this country at two concerts in the Boston Music Hall on October 28 and 30.

....Messrs. Byron and Perugini, of the Strakosch and Hess English Opera Company, arrived in the French steamship St. Laurent on Tuesday.

....Campanini, Joseffy and Anna de Belocca are announced to appear at the first of the Saalfeld ballad concerts in Steinway Hall November 8.

....The Schmidt Quintet, San Francisco, will give a series of "soirées musicales" this winter, and promises a number of new works not hitherto performed.

....Emily Winant is highly praised for her part of the performance of Mendelssohn's "Elijah" by the Handel and Haydn Society in Boston on the 13th inst.

....Thursday evening, at the Metropolitan Concert Hall, a new symphony never before heard in this country was performed. It is by Carl Gramman, in F, op. 31.

....Charles A. Crosby has made an engagement with Oliver King, pianist to her Royal Highness the Princess Louise, for a tour through the United States and Canada.

....On Thursday of last week, a classical night at Koster & Bial's Concert Hall, Liszt's "Rhapsodie Hongroise, No. 3," was performed here for the first time, and was much admired.

....The new symphony by Hermann Goetz, rendered for the first time in this country by Thomas' orchestra at the Metropolitan Concert Hall, on Thursday night of last week, is well spoken of.

....Genie's new operetta, "Nisida," lately performed in Vienna with success, is now in rehearsal at the Thalia Theatre, and will be produced in November, with Miss Dening on the title rôle.

....H. R. Humphries, the tenor, will have a matinee at Steinway Hall on the 28th inst., at which Henrietta Beebe, Miss Henne, Richard Arnold, Mr. Graff, W. F. Mills, and several other artists will assist.

....Maurice Grau's French opera company will sail for Havana on the 28th inst. On Thursday evening Paola Marié had a benefit, when a new opera, "Babiole," was produced for the first time in this country.

....The Saint-Cecilia Society, of San Francisco, under the conductorship of M. Alfred Kelleher, has resumed its rehearsals at Steinway Hall. MacFarren's Cantata, the "May Queen," is the work to be studied.

....The last Strelezki piano recital in Detroit, Mich., took place on October 14, and embraced works of Beethoven, J. S. Bach, Schubert, Liszt and Strelezki. The artist was assisted by J. de Zielinski and F. A. Apel.

....Louis Homeier, violinist and teacher, of San Francisco, announces a series of six orchestral matinees, to take place at Platt's Hall. The concerts to be given Wednesday afternoon, and to begin about the middle of October.

....Last Monday evening and during the week a new musical comedy in three acts, by Berg and Jacobson, music by Mr. Neuendorf, was performed at the Germania Theatre, with Frauline Januschowsky, the soubrette, in the cast.

....The first concert of the leading members of Maurice Grau's company, with Theodore Thomas' orchestra, was given at the Metropolitan Concert Hall on Sunday night, under the baton of Mr. Dietrich, who acted for Mr. Thomas.

....Dudley Buck's comic opera, "Deseret," will be given at Haverly's Brooklyn Theatre next week. It remains this week at Haverly's Fourteenth Street Theatre. This company will open at the Grand Opera House, Chicago, on the 3d of January.

....An interesting performance of "Les Cloches de Corneville" was given last Wednesday evening at the Standard Theatre, by Maurice Grau's French opera company. Cecile Gregoire made her first appearance in New York this season as Germaine, and Mary Albert sustained the character of

Serpolette for the first time in this city. "Babiole" was presented for the first time on Thursday night.

....The pertinent suggestion has been made that the floors of the aisles in the Metropolitan Concert Hall should be covered with rubber or some other suitable material that will prevent the noise made by waiters and promenaders during the performances.

....Hugo L. Mansfeldt will give a Liszt piano recital at Dashaway Hall, San Francisco, this evening, October 22, in honor of the sixty-ninth birthday of Franz Liszt, who was born October 22, 1811. The programme is to consist of some of the most famous compositions of the great master.

....The first concert in Steinway Hall this season occurred on Thursday evening, when Marie Schelle, mezzo soprano; Franz Rummel, pianist; Adolphe Fischer, violoncellist, and a grand orchestra, under the direction of W. G. Dietrich, appeared. This concert will be repeated on Saturday evening.

....The Sternberg afternoon concerts at the Madison Square Theatre are becoming deservedly popular. At the concert on Tuesday afternoon Mr. Sternberg was assisted by Sofia De Montello, soprano; Jeanne Chastel, mezzo soprano; Roberto Stantini, tenor; Giorgio Castelli, bass, and Hermann Brandt, violinist.

....The Standard Club will give a grand musical entertainment at its concert hall to-morrow evening. Mrs. Hermine Lorenz, soprano (first appearance in America); Ch. Fritsch, tenor; Franz Remmert, baritone; Richard Arnold, violinist; Max Leibling, accompanist, and the Russian pianist, Constantin Sternberg, will appear.

....The programme of the first concert of the Brooklyn Philharmonic Society, under Theodore Thomas, which takes place November 20, includes Beethoven's Symphony No. 8, Henselt's Concerto (Herr Joseffy piano solo), the Siegfried Idyl, Berlioz's Symphony, "Harold in Italy," op. 16, and an aria from Gluck's "Alceste," to be sung by Annie Louise Cary.

....The Cincinnati College of Music has announced a week of opera to be given in February next under its auspices, at the Music Hall, on a scale of magnitude not possible in any theatre in this country. The Mapleson troupe, reinforced with a chorus of 300 from the May Festival Chorus, of that city, and with an orchestra of 100, are the forces. The operas chosen are "Moses in Egypt," "Lohengrin," "Fidelio," "Mcristofele," and the "Magic Flute." The Music Hall is to be fitted with a temporary proscenium and with scenery. This season of opera will begin on February 21.

....Of Signor Ravelli, the new tenor of Mr. Mapleson's Company, who made his first American appearance on Monday night, it is too soon, says the New York World, to pass judgment. As *Edgardo* his success was unquestionably great. He has a clear, sweet, sympathetic voice, of good range, and is a well-trained musician; that is to say, he sings like an artist and not like an amateur. Being a Frenchman by birth, it is not surprising that, young as he appears to be, and small as his acquaintance with the lyric stage must be, he is a good actor. The house "warmed to him" as the opera proceeded, pleased no less with his manly, modest demeanor and good looks than with his good singing.

....A memorial Offenbach concert was given on Wednesday evening at Koster & Bial's, on Twenty-third street, by Rudolph Bial's orchestra, in conjunction with several of the leading artists of Grau's French opera company. Paola Marié sang three Offenbachian *morceaux*, comprising the letter song from "La Perichole," "Dites lui," from "La Grande Duchesse," and a duo with A. Bernard from "La Fille du Tambour-Major." Joseph Mauras, the tenor, sang the "Salve Dimore," from Gounod's "Faust," and the grand aria from "Stradella," and Alphonse Bernard rendered the grand aria from "Ballo in Maschera."

....A sacred concert was given last Tuesday evening at St. Philip's Protestant Episcopal Church, corner of Mulberry and Bleecker streets, which attracted a large number of colored citizens. The programme consisted of an overture on the organ by Miron A. Ward; solos, duets, readings and concerted pieces by the choir. The participating artists were May Tallman-Jeffery, soprano; D. Herbert Jeffery, tenor; E. B. Wright, reader; Miron A. Ward, organist; August Wolff, violinist, and Charles D. Pedro, baritone. The performance, which was under the direction of Norman R. Ward, who has been mainly instrumental in training a body of youthful colored choristers for the church, was exceedingly creditable throughout and enjoyed by all who were present.

....The New York College of Music (East Seventieth street) apparently begins its winter's work under the most favorable auspices. Among the heads of departments are Theodore Thomas, Herr Joseffy, George Bristow, Carl Muller and Signor Tamaso, together with a number of other members of the Philharmonic Society, who give instruction on various instruments. A chorus school has this year been organized for the purpose of affording pupils with limited means an opportunity of having their voices cultivated and being taught to read music at sight. The institution is under a board of supervisors, consisting of Algernon S. Sullivan, E. H. Schermerhorn, J. Hallgarten, O. F. Livingstone, H. Havemeyer, Theodore Thomas, C. F. Tretbar, A. S. Webb and T. Hunter.

A Jester's Essay on Fools.

MR. WALLETT, the "Queen's Jester," addressing his audience at Keith's Circus, Douglas, Isle of Man, on September 18, delivered himself after this fashion: "There never was a character on the great stage of life or the drama so much misunderstood as the one I am endeavoring to portray. It is generally supposed that the clown or the fool of the olden time was a low, illiterate buffoon, who delighted to throw his limbs into horrible contortions, to wallow on his tongue and roll his eyes, and, as Shakespeare says, 'commit such fantastic tricks before high heaven as to make the angels weep.' But such is not the fact. The fool of the ancient day was a scholar and a gentleman, when the kings and queens of his country could neither read nor write. Besides this, the clown or fool had a higher and a holier province. He was the pioneer of human intelligence and manly independence. It was he who first stood up for the downtrodden rights and privileges of the great human family. You see, the fool was kept by kings, queens and counts to amuse them in their hours of leisure; and it was he who, under the garb of laughter, dared to tell those wholesome truths to the very teeth of tyrants that greater men would have lost their heads for. But now 'Othello's occupation's gone.' It is no use being a fool nowadays—not it, indeed! Five hundred years ago—that was the time to be a fool! In those days fools were great men, but things are altered now, for great men are fools. In the olden time fools were well paid; but now, like every other trade, profession or business, there is so much opposition, and so many people make fools of themselves for nothing, that the trade is not worth following. Now, Shakespeare says: 'Let me play the fool with mirth and laughter; let odd wrinkles come; and rather let my liver heat with wine than my heart cool with mortifying groans.' Now, there is a reason for being a fool; but the generality of fools are fools because they have no reason. But I am a fool, and I give you a reason for being a fool. Consequently, being a fool and having a reason, I am a reasonable fool. But there are so many kinds of fools. There are fools in their own right, and fools in their own wrong. There are fools for nothing, and there are fools for interest. Now, I am a fool for interest—that is, I am a fool, and I find it to my interest to be a fool. Therefore, being a fool, and having an interest, I ought to be considered an interested and an interesting fool. At the same time I must be a fool for principle, because if I had no principal I could have no interest, because interest is derived from principal. And when I show I have an interest, that proves I have a principle; consequently, I am a principled fool. But there are old fools and young fools; satirical fools and drunken fools—who are the worst of all fools. Yes, if I had a voice that would echo from hill to hill, and vibrate through every valley, I would cry aloud, without the fear of contradiction, that drunken fools are the worst of all fools—except teetotal fools. That reminds me of what I saw in Manchester the other day. In one gutter I saw a pig; in the other the semblance of a man. The pig was sober; the man was drunk. The pig had a ring in his nose; the other animal had one on his finger. The pig grunted; so did the man, and I said aloud, 'We are known by the company we keep, and the pig heard me and walked away, ashamed to be in the company of the drunken man. Shakespeare says, 'All's well that ends well,' so I finish with the pig, because I think the tale ends well when there is a pig at the end of it."

....It may be true, as it has been so often asserted, that England can never become a decided "art country"; but that, in spite of its commercial character, attention will be more and more drawn towards the furtherance of art has been demonstrated within the last few years by the increased grants in this purpose, by the establishment of institutions where students receive a thoroughly artistic education, and by the number of works intended to diffuse a knowledge of the general principles of art among the people as well as to assist pupils in their studies. On no subjects, perhaps, have so many books been published lately as on that of music; and it is a good sign of the times that among these have been some of the very best biographies of those who have raised the art to its present high position. The publication of "Mendelssohn's Letters" gave an impetus to musical literature which has steadily continued; and not only have records of the lives of the most eminent musical composers taken a permanent place in the catalogues of our principal circulating libraries, but as will be seen by the announcements in the last number of our journal—two of the most interesting biographies published in Germany will shortly appear in an English translation under the personal superintendence of the author, and will, no doubt, receive an attention commensurate with their importance. That music faithfully reveals the character of those who speak through this language to the world is amply proved by a study of the lives of all our greatest composers. If, as we believe, the best exponent of the standard works in the art is the artist who can most deeply sympathize with the mind of the writers, there can be little doubt that the demand for the biographies of the world-famed creative musicians will rapidly increase; and all who wish well to the progress of music in this country will do their utmost to promote their circulation. *Musical Times.*

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...A good organist, having a good organ at command, will supply a far better accompaniment to oratorio performances than what it is possible for even a fair orchestra to offer. A number of performances have been given in various cities, and very favorable accounts received of them, in which the organ has been the only instrument used throughout the work. Of course the organist who attempts to accomplish this feat must be a man of undoubted ability—as cultivated as gifted.

...A communication received asks "Why organ builders will persist in placing organ registers in different positions, when it seems possible for a regular system to be adopted?" A satisfactory answer can scarcely be given to this query, seeing that the general feeling upon the matter has not been expressed, unless the indifference exhibited by organ builders toward obtaining an agreement be construed as an indication that no importance is to be attached to a "regular system of placing organ stops." That a reform in this direction must come sooner or later seems highly probable, and, like all other reforms, when it has become an actual fact, will excite surprise that the old way of doing things should have existed unchanged for so long. Without going into particulars (as mentioning each stop), it may be noted that some organ builders place the stops belonging to the great and choir manuals on the right-hand side of the performer, while the swell, pedal and coupling registers occupy the left hand. Others place the swell and choir stops on the left hand side, the great and pedal stops occupying the right hand. That a certain way is preferable to every other way will be generally admitted. Whichever it may be it should be universally adopted. But organ dealers do not have the best feelings for each other, and, therefore, an early change in this respect can hardly be hoped for.

...A correspondent from Geneva to *La Gazette Musicale di Milano* writes thus about the new organ in the Church of the Consolation: "I would wager something that the very great crowd which assembled yesterday to listen to the service rendered in the church of 'N. S. della Consolazione' did not gain any of the indulgences that fall upon those who attend such services devoutly. I speak, it must be understood, of the majority, especially the males, who were attracted by the announcement advertised in the journals and affixed on the walls of the above named church, of the inauguration of the new organ built by Locatelli, Bergamo, and opened by Vincenzo Petrali, more than by the service. I do not believe it useless to enlarge somewhat on this matter, which for us Italians has a special importance, and that for two reasons: First, because it is the question of a not only musical but specially industrial success, Locatelli Brothers having exhibited by deeds that also in Italy perfect organs can be constructed, according to the latest models, equal to those built in Germany, France and America; secondly, because this is, if not the first, at least one of most gigantic steps towards that scope which the recognized cultivators of art assert is necessary to bring back sacred music to its pure source, so much sullied by that hybrid species which has invaded the singing galleries of Italian churches. I do not enter into the question that is always being debated by bold journals, of the preference to be accorded to the 'organ-organ,' or 'organ orchestra,' for the simple reason that, being entirely irreverent to the indispensable technical part to enter into the matter, I should run the risk of writing great trifles. I will only say that, on my part, after having heard the new organ of the Locatelli Brothers, the question is now resolved, since, in my life, I have never heard such sweet sounds in so majestic an instrument, neither such equal homogeneity of tones and of registers in different passages (from the *pianissimo* to the *fortissimo*), or from the various stops which this fine organ contains. I would like to enumerate every part composing this excellent instrument, but I refer amateurs to the pamphlet regarding the Locatelli organs, in which they will find greater and more ample explanations than those which I could give. I will only say that the organ contains three manuals of five octaves each, and a pedal keyboard of twenty-seven notes. The first manual contains nine registers—all running throughout. The second (middle) bank of keys is the great organ, containing the foundation stops, gamba and trumpet. The third manual has nine registers, filling up stops and nine characteristic ones. The pedal organ has its own particular registers. The bellows are constructed on the Cummins system, with parallel boards and anti-symmetrical folds, not used in Italy until now. The manuals were made at Zimmerman's factory, Paris, and the pedal keyboard constructed according to a special model on the Cummins system. The inauguration succeeded admirably. Vincenzo Petrali proved himself equal to the fame which had preceded him here. He improvised very beautiful pieces in the pure classical style, which made a deep impression. As executant he left nothing to be desired, and received general praise." The above somewhat lengthy notice is purposely presented to let readers of THE COURIER see that Italy is beginning to appreciate the modern organ,

and that it is now only a question of time as to when the old and incomplete instruments which, as a rule, exist in churches, in Italy, will be compelled to make way for those constructed according to modern ideas. Spain and Portugal will soon follow in the wake of Italy.

Employers' Liability in England.

THE new employers' liability act of the English Parliament is thus summarized by the *London and Provincial Music Trades Review*:

When personal injury is caused to a workman by reason of any defect in the condition of the ways, works, machinery or plant connected with or used in the business of an employer, the workman, or, in case of his death, his legal personal representatives, shall have "the same right of compensation and remedies against the employer as if the workman had not been a workman of, nor in the service of, the employer, nor engaged in his work." It is, however, provided by another clause that a workman shall not be entitled to any compensation or remedy unless the defects mentioned arose from, or had not been discovered nor remedied owing to the negligence of the employer, or of some person in his service and intrusted by him with the duty of seeing that the plant was in proper condition. Compensation is also to be recoverable when the injury is caused by the negligence of any person in the service while in the exercise of superintendence intrusted to him. But the superintendent must be a genuine foreman, i. e., he must not be ordinarily engaged in manual labor. A workman is also to be entitled to claim compensation when the injury is caused by the act or omission of any person in the service of the employer, if such act be done or omission made in obedience to the rules or by-laws of the employer, or to particular instructions given by any person delegated with the authority of the employer. But if the rules have been sanctioned by the Secretary of State or the Board of Trade, the employer will not be liable. Nor will the employer be liable in any case where the workman knew of the defect or negligence which caused the injury, and failed within a reasonable time to give information of the defect to some person superior to himself in the service, unless he was aware that the employer or superior already knew of the defect or negligence.

Compensation is limited to three years' earnings, and action must be brought in the county court. Notice of the accident must be given within six weeks, and the action be commenced within six months, in case of a fatal accident, or within twelve months in case of injury.

There seems, however, to be no provision in the act against masters entering into special contracts against compensation for accidents, nor against the employers compelling their workmen to set apart a percentage of their wages for accidental insurance.

Fossil Ivory.

ONE result of the impetus which the success of Professor Nordenskjöld's expedition in the Vega has already given to trade with Northern Asia, will undoubtedly be an increase in the supplies of fossil ivory which annually find their way into the English markets. A very large proportion of the ivory used in the industrial arts, according to the *Colonies and India*, is the produce of the preglacial era, consisting of the tusks of mammoths which swarmed over what are now the steppes of Northern Asia, and bathed in the Yenisei, the Obi, and other great rivers of that continent, in whose banks they are now buried, or in whose waters they are frozen by the almost perennial frosts of the sub-Arctic regions. A mild winter or a hot summer releases large numbers of the fossil bones and tusks of these animals, whose entire bodies are indeed sometimes exposed to view, after being kept in a state of perfect preservation for ages in the condition in which they were suddenly overwhelmed by the descent of glaciers from the north. The heavy floods caused by the melting of the snow and ice during the earlier months of the year wash down these relics of prehistoric times, which are thereupon collected and brought to Europe to be made into the handles of knives and forks and manufactured into various other forms for the use of the people of the nineteenth century. India, Ceylon and Africa are consequently directly interested in the results of recent geographical research in a part of the world whose existing climate is the very reverse of their own, for an additional supply of mammoth ivory from Siberia means a reduction in the market value of the tusks of the smaller representatives of the extinct monster. The superior quality, however, of the ivory of elephants' tusks from India and Africa will always gain for it the preference in the manufacture of certain classes of goods where good color and evenness of texture are indispensable.

...Mlle. Merle M. Tauffenberger and M. Nigri, of Maurice Grau's French Opera Company, who had not before been heard in this country, appeared on the 13th instant in "Girofle-Girofla," the first as *Pedro*, the second as *Marasquin*, and the third as *Mourouk*. MM. Tauffenberger and Nigri achieved genuine successes.

... "Roberto il Diavolo," with which will be opened the Theatre Royal, Madrid, will have for interpreters the eminent artists De Reszke, Stagno and Uetam.

FOREIGN NOTES.

...Marie Van Zandt has had a brilliant success in Copenhagen.

...Ilma de Murska and Wachtel are reported to be singing in Berlin.

...At Paris has taken place the inauguration of the Skating Theatre. It can seat more than 4,000 persons.

...The *Neue Freie Presse* says that Richard Wagner, who is about to leave Naples for Bayreuth, has written a pamphlet entitled "Religion und Kunst."

...It is said that on the occasion of the Exposition which will take place in Milan the coming year, the orchestral society thinks of giving some "grand serenades" on the Lake of Como.

...J. W. Davison, recently musical critic of the *London Times*, is about to imitate the example of one of his predecessors, the late Mr. Chorley, by writing a book on the music of his time.

...A young Russian pianist, Vera Timanoff, has had a great success in London at the Covent Garden concerts, where she has executed, among other things, Beethoven's C minor concerto, a tarantella by Liszt, &c.

...The celebrated prima donna, Teresina Singer, has terminated triumphally her engagement at Perugia and Lugo. She is now in Milan for the purpose of reposing and preparing for the grand season, at Varsavia, that she will inaugurate with Bolto's "Meistofele."

... "The Martyr of Antioch," Sullivan's new cantata, which was heard for the first time at the Leeds festival on the 15th of this month, required five soloists, and occupied one hour and a half in performance. Mmes. Albani and Patey, and Messrs. Lloyd, King and Cross rendered the solos.

...Estelle Botsford, the young daughter of M. K. Botsford, who is well known in connection with the orchestra of Her Majesty's Opera here, is at present studying under Mme. Marchesi at Vienna. Her voice is said to be a very fine, high soprano, and Mme. Marchesi predicts a brilliant future for the young American.

...From Ostend comes news of a violinista, Vittoria de Bone, who is called a Teresa Milanello returned to life, but with more passion, more color, and, above all, more soul. She is an Italian in the full meaning of the word, says *Le Guide Musicale*, of Brussels, and the simplest music acquires under her bow a wonderful magical power.

...The celebrated tenor, Wachtel, and Mlle. Ilma de Murska, draw a crowd at the Kroll Theatre, Berlin. The journals call Wachtel the indefatigable tenor who never grows old. He, in fact, executes "The Postilion de Longjumeau" for the twelve hundredth time, with much the same power and certainty as at the beginning of his career.

...The Paris correspondent of the *Gazette Musicale* says that at the opera they have been rehearsing for several months the "Conte Ory" (a two-act opera), and still it is not ready for representation. "But," says the same correspondent, "if to this public it was announced that two years were necessary for the rehearsals of an opera, it would not be in the least astonished."

...O. Fouque has published in Paris a book entitled "Michael Ivanovitch Glinka, according to His Notes and Correspondence." The biographer has not been content to draw again from the "Memorie" of Glinka the facts that could render attractive the relation of the life and splendid artistic career of the great master, but he has consulted with care the various works of which Glinka was the object in his country.

...The Leeds Triennial Musical Festival closed on last Saturday evening, after a week's performances. The conductor was Arthur Sullivan, and the organist Dr. Wm. Spark. The chorus consisted of 420 performers. Albani, Trebelli, Osgood and Maas were among the soloists. Sullivan's new cantata, "The Martyr of Antioch," according to a private cable despatch, was received last Friday with great applause. In addition to several works by Handel, Haydn, Mozart and Mendelssohn, there were given Barnett's cantata, "The Building of the Ship," and Bennett's "May Queen." The first price for a seat to the seven concerts was \$25 and the lowest price \$1.25.

...While Wagner, the composer, was sojourning at Naples, he was shaved and shorn by a barber named Gennaro, who bargained in advance with certain admirers of the maestro to sell them locks of his iron-gray hair. To his consternation, however, the composer's wife was present when he went to the villa and carefully gathered up and put in a casket every hair which fell from the shears. The barber went home in despair, but his wife was equal to the occasion. "The maestro is a great composer, no doubt," said she, "but his hair and that of our neighbor, the butcher, are much alike." The barber took the hint, and those who had contracted with him received locks which they religiously placed under glass for eternal preservation. The butcher is to this day wondering why his neighbor Gennaro cut his hair by force, as it were, when he did not want it done.

The Musical Courier.

A WEEKLY PAPER
DEVOTED TO THE INTERESTS OF THE

Piano, Organ & Musical Instruments Trades.

SUBSCRIPTION.

(INCLUDING POSTAGE, INVARIABLY IN ADVANCE.)

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Single Copies - - - - - Ten Cents.

NEW YORK, FRIDAY, OCTOBER 22, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and general musical instrument trades. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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WILLIAM E. NICKERSON - - - - - EDITOR

THE piano trade in this city has shown the effects of the existing political excitement by a very evident dullness during the past week. This is natural, for when men have their heads full of politics there is little room in their thoughts for business. Although at variance on many subjects men of both parties are heartily agreed on one, and that is, wishing that the election was over and the country settled quietly down again to business.

THE striking leg carvers of at least one piano manufacturer find themselves now in a rather unpleasant predicament. Because their employer would not pay any attention to their first demand for an increase of wages, they resolved to demand a further increase of 10 per cent. But that obdurate person paid no more heed to them because of this proposed penalty than he had done before. After several weeks of fruitless waiting the strikers have taken a lenient turn and considerably resolved to forego the penalty. Even this, however, fails to bring the manufacturer to terms, and the men are left to consider now whether they had not better return to work without any increase of wages whatever. A little backbone is all that a manufacturer needs.

ON THE BOARDS.

THE chief event of the week has been the opening of the grand opera season at the Academy of Music, which took place on Monday evening with Donizetti's timeworn but ever popular "Lucia di Lammermoor." The opening was an unquestionable success, for every box and seat in the house was occupied, and hundreds of persons, men and women, stood or sat in the passage ways. The opera was well set; and with Gerster and Ravelli in the leading rôles, an excellent chorus, strengthened and increased for this season, and a splendid orchestra, under the able leadership of Ardit, it was, of course, well rendered. Madame Gerster has lost none of the power to please—in fact, to control the feelings of her audience, which made her such a great favorite when she first appeared in New York. In the mad scene her acting was magnificent. Signor Ravelli, the new tenor, who unexpectedly presented himself to Mr. Mapleson in London last summer, when the latter was in sore distress over the refusal of one of his tenors to sing, and who made an immediate and remarkable success in that city, appeared as *Edgardo* in this performance, and achieved a very decided success. His voice is wide of range, strong, sweet, sympathetic and well trained. He is also a good actor. On Wednesday night "La Favorita" was rendered, but under somewhat disappointing circumstances. Annie Louise

Cary, who had been announced to take the part of *Leonora*, was prevented by sickness from appearing, and Anna de Bellocca was substituted for her. True, Mlle. de Bellocca performed the part with credit to herself, but the audience was rather disappointed in not having Miss Cary. Besides, Campanini made his first appearance with a bad cold and dared not venture on his highest notes, with which he is wont to kindle the enthusiasm of his hearers.

At the Grand Opera House on Monday evening Mahn's English Comic Opera Company revived Von Suppe's "Boccaccio," in which it was quite successful at the Union Square Theatre last spring. Jennie Winston filled the title rôle more than acceptably, and a success was achieved in the rôle of *Fiametta* by a debutante, Francisca Guthrie. The chorus, which is quite large, did as a rule very well.

"My Partner," Bartley Campbell's well known drama, was revived at Niblo's Garden on Monday night, Louis Aldrich and Charley T. Parsloe personating respectively *Joe Saunders* and *Wing Lee*. The audience was large and was thoroughly entertained from the beginning to the end of the play.

A new comedy of the farcical order called "The Guv'nor," and written by some one who alleges himself to be "E. A. Lankester, Esq.," was produced at Wallack's Theatre on Tuesday evening. The plot is a network of misunderstandings occasioned by the association of many odd characters, one deaf, another ill tempered and jealous, some mischievous, others stupid, with several persons not exactly odd but—madly in love, and is ingeniously worked out to a rational dénouement. Of course the comedy was well presented and well played, for things are never done by halves at Wallack's Theatre. Messrs. Gilbert, Tearle, Elton and Eyre made the best hits.

The Nininger Concert.

THE concert given by Maria Pauline Nininger in Chickering Hall on Thursday, October 14, was quite well attended. It was the occasion of her *début* since her recent residence abroad. The programme was a good one, but the execution of many of the pieces was unsatisfactory—even below the average. The orchestra selections were rendered with care, and produced a good effect, considering the small number of musicians composing it. Nicolai's overture, "Merry Wives of Windsor," received a satisfactory interpretation. It was nicely shaded, and proved to be as effective as pleasing. Nevertheless, in many places, the brass instruments asserted a too painful prominence. The other orchestral selection "Two Hungarian Dances," Brahms, was equally well performed, although suffering greatly in rich and powerful effect on account of the diminished orchestra.

Knudson Nilsson, a tenor, made his first appearance in America, but had no success whatever. He sang an air from "Der Freischütz" and Schubert's "Erl King." In both these selections he proved his incompetence. He has a throaty voice, a very tame style, and he exhibited a total lack of refinement. To him *bel canto* is merely a name, and it is likely to remain so. The "Erl King" bordered on the "pitiable," although the fact gave no surprise to intelligent listeners after the rendering beforehand of the "Freischütz" aria. Mr. Nilsson should certainly not try to sing in public.

The violinist, Carlos E. Hasselbrink, played twice, and created a good impression from the beginning. He produces a good tone from the instrument, excelling as well in purity of intonation. He plays with marked expression, and exhibits a style free from mannerisms. Moreover, his deportment on the stage is quiet and modest. He rendered a Raff "Cavatina," which was encored, and a "Grand Fantaisie on Faust," by Wieniawski. In every number he pleased, and he will be welcomed warmly when he plays again in public. Adolph Unger's flute performance was a fine exhibition of technique, but musically speaking did not amount to much. The piece was a dry one, even for the flute.

With regard to the chief performer, Miss Nininger, we regret not to be able to speak in very high terms. Her voice is neither round nor full, and even her execution is not clear cut and precise. She seems to have studied hard, and her voice has evidently been well trained, but she has no natural genius. Her worst habit consists in the abuse of the tremolo, which makes her intonation appear false. In this respect she imitates the vox humana stop, with the tremulant thrown in. Not one passage was executed with that clearness and fullness of tone which forces admiration from even unwilling minds. Her conception of the pieces chosen did not make up for her

evident lack of voice, and thus a general disappointment was the result. Her selections were the "Polacca" from "I Puritani," which was encored, and the "Bolero," from "The Sicilian Vespers" rendered instead; the grand scena and aria from "Der Freischütz," very weakly sung, and the aria and finale from "La Sonnambula." Gott-hold Carlberg directed the orchestra, and G. W. Colby accompanied with his usual skill.

Sternberg's Second Matinee.

LAST Wednesday afternoon, October 20, Constantin Sternberg made his fourth appearance in America at the Madison Square Theatre. The programme was rather a heavy one, and should have contained a sprinkling of more popular pieces. Mr. Sternberg's playing was marked by excellent qualities, as heretofore, but he played his own polonaise and gavotte together with the Moszkowski "Moment Musical" the best. Mr. Sternberg's weak performance was the Chopin "Fantaisie" in F minor. His compositions exhibit much thought and judgment, and seem to be written after the ideas have been well digested. The "Valse de Concert" was quite effective.

Hermann Brandt's interpretation of Beethoven's "Romanza" in G was musicianly, but lacked warmth. His tone is pure and true. He was heartily applauded. Four singers made their first appearance in America. If a brief criticism were recorded, we should say that the baritone (Giorgio Castelli) created the best impression, and had the best natural organ; the mezzo soprano (Jeanne Chastel) ranked next, showing that she had possession of a good voice, but "wavered" it all away; the tenor (Roberto Stantini) occupied the step below, rendering his pieces with fair effect and expression; and the soprano (S. de Montelio) we are sorry to say stood on the last rung of the ladder, having but little voice and style, and "trembling" what she had to death. A goodly audience was in attendance, and displayed much interest in the music. Below is the entire programme:

PART I.

1. Romanza, "Luisa Miller".....Verdi
Roberto Stantini.
2. Piano, "Fantaisie," F minor.....Chopin
Constantin Sternberg.
3. Ballata, "Il ron la Farfalla" (Contessa d'Amalfi).....Petrella
Sofia de Montelio.
4. Violin, "Romanza" in G.....Beethoven
Hermann Brandt.
5. Duet, "Il Guasany".....Gomez
Mlle. De Montelio and Signor Stantini.
6. Piano, a. "Gavotte," Op. 20.....Sternberg
c. "Moment Musical".....Moszkowski
"Valse de Concert".....Sternberg
Constantin Sternberg.

PART II.

1. Grand Aria, "Don Carlos".....Verdi
Giorgio Castelli.
2. Piano, "Polonaise," Op. 9 (by request).....Sternberg
Constantin Sternberg.
3. Scena e Canzone, "Dinorah".....Meyerbeer
Jeanne Chastel.
4. Duet, "Mefistofele".....Boito
Mlle. De Montelio and Mlle. Chastel.
5. Violin and Piano, "Dances Cosaques," Op. 13, Sternberg
No. 2, "Allegro giusto,"
No. 4, "Allegro risoluto,"
Hermann Brandt and Constantin Sternberg.

Signor Grecco.....Accompanist
Mr. Geo. W. Colby.....Musical Director

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the Port of New York for the week ended October 19, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOPORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
British Africa.....	8	\$600	..	..	..	..
British West Indies.....	2	52	1	\$750	..	..
Glasgow.....	1	170	..	..	..	..
Hamburg.....	14	1,053	1	*1,150	..	..
Havre.....	..	..	5	2,000	..	..
Hayti.....	1	54	..	..	..	..
U. S. of Colombia.....	..	..	1	431	†3	\$120
Venezuela.....	..	..	1	400	..	..
Totals.....	26	\$1,929	9	\$4,731	3	\$120

* Including \$350 worth of piano materials.

† Orguinettes.

IMPORTS.

Musical instruments, 141 cases.....value. \$14,541

EXPORTS FROM BOSTON.

For the week ended October 15, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOPORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	119	\$5,578	..	..	..	..
England.....	23	1,959	..	..	..	..
Newfoundland.....	..	..	1	\$250	..	..
Nova Scotia.....	1	124	2	272	..	..
Totals.....	143	\$7,661	3	\$522	..	..

IMPORTS.

Musical instruments.....value. \$14,541

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

J. M. Russell, Boston, Mass.

1. The Graded Singing School.....D. F. Hodges.
2. A Capital Joke.....(parlor operetta).....A. J. Mundy.
3. Brier Rose.....(female voices).....Vierling.
4. Morning in the Woods.....(male voices).....Rheinberger.
5. Where's the Gain of Care.....De Call.
6. Dear Refugee.....Battée.
7. On the Water.....Kücken.
8. Good Night.....Goetz.
9. The Sepulchre of Christ.....Terry.
10. Deep Silence Reigns.....(mixed voices).....Howe.
11. Ganymede.....Loewe.
12. Morning Song.....Rheinberger.
13. Kyrie a Capella.....Franz.

No. 1.—Although having a similarity to works of its class this collection of new music is superior to others in several respects. The pieces are not worth much considered from a musical standpoint, but they are generally well written and harmonized correctly. The compiler, Mr. Hodges, has designed it for singing schools, musical conventions, village choirs, public schools, and the home circle. It contains a full and progressive course of musical notation, four-part songs, glees, hymn tunes, anthems, sentences, &c. It should, and will no doubt, have as great if not more success than many of the same kind of works which have gone before it.

No. 2.—There has been no attempt in this "parlor operetta" to do more than write easy and pretty music, in which the composer has fairly well succeeded. Most of it is naturally quite commonplace, but here and there a nice bit of melody is met with, such as the duet on page forty-six, "Dear Love, True Love." The subject has been well treated, and turns upon the experiments and trials of a young inventor, Mr. Edwardson, only another name for Edison. Gotten up in good style, it will make a very excellent parlor entertainment. The music needs fair voices and some musical education on the part of those who attempt to sing it.

No. 3.—Beautifully written, as well as exhibiting taste and poetry. It should be well sung, or not at all.

No. 4.—Like most of this composer's music, written in a refined manner, although often lacking in invention. The ending eight or nine bars are quite effective. Male clubs should possess it in their repertoire.

No. 5.—Somewhat commonplace, but nicely written, and likely to please on account of its prettiness.

No. 6.—The music is not much by itself, but it might have passed if the harmony had been correct. As it stands now, serious mistakes have been made, which, to musicians of taste and knowledge, cannot be overlooked.

No. 7.—A work of some beauty and worth, which must produce a charming effect if well delivered. It is not easy to sing, but will repay whatever time is spent in studying it. The harmony and part-writing are choice, and the effects nicely calculated.

No. 8.—Beautifully written, but displaying no great invention or thought, notwithstanding the reputation the composer now enjoys. It is one of those pieces thrown off at a moment's notice at any time, a feat every good musician is capable of accomplishing.

No. 9.—The length of this piece will take away from the interest felt in it, because, although it shows musical knowledge and talent, the ideas expressed are not such as to warrant the composer in extending them to the degree he has. Otherwise it will prove effective.

No. 10.—Is nicely conceived, but not carried out with the greatest success. The movement, or "leading of parts," is not always of the purest, which is to be regretted in a work of its class and general good qualities. A good rendering will produce a good effect.

No. 11.—A work which should become generally popular, as it is written in a bright and tuneful style. To be sure, the harmonization is somewhat of the freest, but as there are no very serious faults observable, the part-song should be included in the repertoire of clubs formed of mixed voices.

No. 12.—A trifle dry with regard to subject matter, but as beautifully written as every work by this gifted composer. The conclusion can be made effective.

No. 13.—Such a work as the one before us exhibits the highly cultivated and gifted musician. Even conceding that the ideas, *per se*, are not very original or grand, the development and presentation of what there are exhibit the hand of the master. The piece will require much study if a good rendering of it be desired, but the practice of similar works can only result in the highest good, both from a technical and musical standpoint.

M. Gray, San Francisco.

1. Mazurka graciosa.....(piano).....A. Pfordner.
2. Impromptu, Elfin Whispers.....A. C. Elmer.

No. 1.—Unpretentious, melodious and graceful. It is nicely written, and only moderately difficult. It will please young players besides those farther advanced. The section in E flat is especially beautiful.

No. 2.—For a piece of its class this impromptu is more than ordinarily good. Besides being nicely written, the

ideas are well presented and are better in quality than those commonly found in such works. It should have a good sale, although it is a trifle difficult to execute properly.

J. P. Weiss, Detroit, Mich.

Three songs.....(soprano).....A. Streliski.
In these three songs the composer has displayed an effort to be as original as possible. The success attained is open to question; but we believe that the second song will be preferred to the others, notwithstanding that it is the least original of the three. They all display the cultivated musician and artist, and, on this account, will be very acceptable to good singers. The compass of one of them goes beyond C below the staff and A above it.

NOTES AND ACTIONS.

....G. W. Marquardt, of Iowa City, was here on Wednesday.

....D. Lothrop, of Dover, N. H., was here early in the week.

....Edmund Cluett, of Troy, was in New York on Wednesday.

....A. R. Bacon, of Wilkesbarre, Pa., was in New York on Wednesday.

....Charles Blasius, of Philadelphia, was at Steinway & Sons' on Thursday.

....C. E. Prior, of Prior & Thompson, Scranton, Pa., was in this city on Thursday.

....Weber sold three pianos to retail customers inside of fifteen minutes on Thursday afternoon.

....Mr. Cross, of Pelton, Pomeroy & Cross, Chicago, arrived in New York from Boston on Thursday.

....Mr. Munn, of Munn Brothers, Walton, N. Y., was here on Monday.

....William Steinway was able to go down stairs for the first time on Wednesday.

....There was an impromptu gathering of agents at Weber's on Wednesday.

....Mr. Teupe, of Webb & Teupe, of Louisville, Ky., was in this city on Wednesday.

....Mrs. Zebina Smith, of Erie, Pa., was in this city on Wednesday and Thursday.

....Billings & Co., are improving the appearance of their front by a new coat of paint.

....It was rumored in New York on Thursday that a prominent Boston piano house had failed.

....B. Shoninger, of the Shoninger Organ Company, New Haven, Conn., was in New York on Wednesday and Thursday.

....C. W. Spangler, of Westport, N. Y., was in New York on Thursday. Mr. Spangler has recently taken the agency for Sohmer & Co.'s pianos.

....A prominent music dealer in a Western city writes: "THE COURIER has grown into a very valuable paper, and is now the only one I care to read."

....Burbank, in readings and recitations, Emily R. Spader, soprano, and a male quartet—Messrs. Soper, White, Drewry and Edwards—gave an entertainment of rare excellence on Monday evening at the Bushwick Avenue Dutch Reformed Church, Brooklyn.

....The first rehearsal of the Brooklyn Philharmonic Society Chorus of about two hundred in number, took place on Monday evening in the hall of the Art Association, Montague street, and the wreck of a music stand and well battered baton tell a tale of the woful war that was waged upon them by Theodore Thomas in conducting some evidently raw material in a Cherubini mass.

....Albert Weber received a notice on Thursday from his striking leg carvers, that they had resolved to forego the ten per cent. added to their first demand for an increase of wages, and that they were willing to meet him at four o'clock on that afternoon. Mr. Weber paid no heed to their notice. On the other hand he said to a reporter of THE COURIER that he had a mind not to let the strikers return to work except on a reduction of ten per cent. from the wages they were drawing at the time of the strike.

....The A. B. Chase Organ Company, of Norwalk, Ohio, has sent out a circular which says: "Since our disastrous fire, September 3, we have not been idle. We found ourselves then without buildings, machinery, tools, workbenches, patterns, dry lumber, or anything with which or out of which to make organs. Since that time we have kiln-dried our lumber, bought tools, purchased or contracted for machinery—much of it we are having made to order—our workmen are making workbenches, patterns, and finishing up the organs saved from the fire. A new brick factory is fast rising from the ruins, 200 feet long and 40 feet deep, and three stories high, larger, better, and more convenient than the one burned. With fair weather we will have part of this inclosed this month, and be setting our machinery, cutting up lumber, and making cases, while the masons are putting up the rest of the building, and within sixty days we hope to be down to business on organ work again, with one hundred men and the best machinery in America."

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....Arbuckle's semi-diurnal band concerts at the American Institute constitute one of the most popular features of the Exhibition.

....Levy, the cornet player, gave solos in the second and third parts of the concert at the Metropolitan Music Hall on Sunday night.

....At the Metropolitan Music Hall, last Thursday evening, Thomas' orchestra played A. Gramman's symphony in F, op. 31, for the first time in this country.

....The Baltimore Sun signaled the closing of the Sesqui-Centennial of the founding of that city by giving four free concerts, given on the afternoons and evenings of Monday and Tuesday, with the aid of Wernig's Seventh Regiment Band, of this city.

....Mr. Popper, formerly violoncellist at Wallack's and afterward solo violoncellist of the New York Quintet Club, and who went to Europe two years ago to complete his education, has just been engaged at the Imperial Opera in Vienna. There were some twenty competitors for the position.

....A musical body called the Lyceum Concert Club has been formed for the purpose, as its circular avows, of presenting a combination of instruments entirely new and original. Its personnel is as follows: E. A. Lefebvre, solo alto saxophone; F. Wallrabe, soprano saxophone; Fred ter Linden, alto saxophone; H. Steckelberg, tenor saxophone; J. Norrito, flute soloist; Benj. B. Dale, flugelhorn; C. Lunyack, baritone saxophone; J. Hausknecht, contra fagotto. Benj. B. Dale is the manager.

....Colonel Josiah Porter, of the Twenty-second Infantry, N. G. S. N. Y., has issued a circular to his regiment inviting its members to co-operate with P. S. Gilmore, who proposes to give a grand concert at the armory on November 9, under the regimental auspices, for the purpose of enabling its now celebrated band, of which Mr. Gilmore is the leader, to procure a full dress uniform, which shall be its own property—that now worn being only available by permission of the Board of Officers. Mr. Gilmore's anthem, "Columbia," was written on November 9, a year ago, and in view of the popularity it has attained he proposes to commemorate the event in the manner above suggested.

BRIEF PERSONAL MENTION

D'IVRY.—The Marquis D'Ivry, author of the opera, the "Lovers of Verona," is finishing another score entitled "The King's Armourer."

ESSIPOFF.—Mme. Essipoff caught a fever at Lisbon in July, when she played in a temperature of 110° in the shade, and she is still suffering from its effects.

KELLOGG.—It appears that the prima donna, Kellogg, has not made much impression in her debut at the Vienna Theatre.

MICROT.—The tenor Michot lately died in Paris of apoplexy. He sang for many years at the Opera House.

MOLLENHAUER.—At Koster & Bial's last Sunday evening, in conjunction with the popular concert by Rudolph Bial's orchestra, Edward R. Mollenhauer, the violinist performed as solos Paganini's "Witches Dance" and his own "Fantaisie Caprice." The admirable playing of this artist at the last classical concert was the subject of universal praise.

PATTI.—Carlotta Patti, in returning from Australia, will give concerts in India and Egypt.

PATTI.—The diva Patti will be paid at Montecarlo the bagatelle of 15,000 francs per evening. It is authoritatively announced that she has resolved on selling her Brecon seat, Craig-y-nos Castle, upon which she has latterly spent a great fortune. The reason for the proposed sale is that Mme. Patti has been surprised at the high assessment placed upon the castle, and that she has been displeased by depredations made on her estate. The water works which she erected at considerable expense have been destroyed, the river and land are poached upon for fish and game, and the poachers have had the audacity to come to the door of the castle to offer their spoil for sale, and the keepers employed have been frequently molested.

RICHALET.—Pauline Richalet, a pleasing artist of the French Theatre, has dedicated herself to the Italian career, having accepted a contract for the Municipal Theatre, Nice.

SALLA.—The excellent prima donna, Salla, has departed from Paris for St. Petersburg, where she will make her appearance in "Mignon," in which the eminent baritone Bouhy will sing the part of Lothario.

WINANT.—Emily Winant, of this city, evidently scored a success in the contralto part of Mendelssohn's "Elijah," on the occasion of its performance at the Tremont Temple, Boston, by the Handel and Haydn Society, on the 13th instant. The Boston papers all praise her.

ZIELINSKI.—J. E. Zielinski has returned to Detroit after a summer's sojourn at Fairmount College, Tenn. He promises several recitals for the coming winter.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

JOSEPH ALI,
Cornet, 125 Hall st., Brooklyn.

RICHARD ARNOLD,
Violin, 572 Lexington ave., N. Y. City.

A. BERNSTEIN,
Violin, 126 East 12th st., N. Y. City.

PROF. BELLOIS,
Cornet Soloist, North's Music Store, 1308 Chestnut Street, Phila., Pa.

OSCAR COON,
Arranger of Band Music, 67 West 5th st., N. Y. City.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 142 East 47th st., N. Y. City.

T. R. DEVERELL,
Band Leader, 300 Fifteenth st., Brooklyn.

OTTO LENHARD,
Violin, San Francisco, Cal.

DAVID H. BRAHAM,
Violin, 26 King Street, N. Y. City.

H. B. DODWORTH,
Band Leader, 5 East 14th st., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 12th st., N. Y. City.

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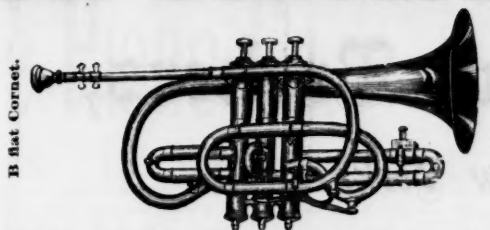
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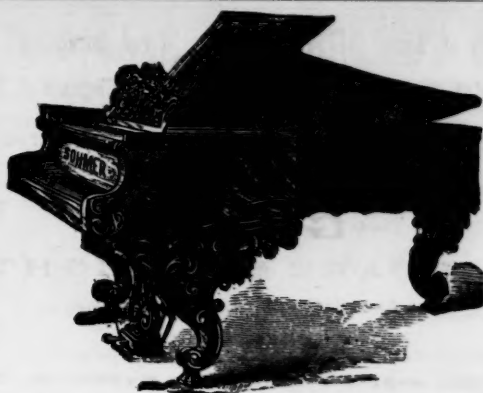
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